

Modular way to a modular life

Andy Hargreaves argues that assessment reform might well be undermining the comprehensive experience instead of enhancing it

Whatever their other differences, most of the teaching profession and the Secretary of State seem to be agreed on one thing: improving pupils' motivation is an important priority. And who could argue with that?

Anything that can be done to increase young people's interests in learning must surely be worthwhile. Certainly, that belief helps explain the widespread support that has been given to new assessment initiatives like pupil profiles, records of achievement and graded assessments in recent years.

Records of achievement, for instance, aim to widen the possibilities of achievement by recognizing social and personal achievements as well as academic ones; and out-of-school achievements as well as in-school ones. They offer opportunities for young people to declare things of value and personal worth to them. By promoting self-assessment, they aim to get pupils to take more responsibility for their own learning. And the one-to-one discussions of progress between teachers and pupils are designed to give pupils a stake, however small, in determining and reshaping the curriculum.

All these are highly positive motivations. So too are schemes of accreditation. By assessing subject learning on a step-by-step basis through a series of graded levels with certificates at the end of each one, pupils are provided with a clear structure of rewards and incentives. And by breaking up the curriculum into discrete assessed modules of a few weeks each in length, pupils are given shorter, more attainable targets.

All this motivationally-inspired effort must be highly desirable, mustn't it? Some might reasonably complain that many teachers will not be able to cope with the new assessment initiatives or that there will not be enough time and resources to do the job properly. But presumably, you cannot quibble with the motivational principle itself. Or can you?

I believe that you have accepted the arguments about improving motivation, and the assessment reforms associated with it, much too easily.

Motivation is not self-evidently a good thing. It all depends, of course, on what you are being motivated towards. When we have been harassed by enthusiastic insurance salesmen, timeshare option sellers or door-to-door missionaries for millennial religions, have we not sometimes wished they had a bit less motivation?

So it is in education. We can become so dazzled by the new motivational trickery that we very easily lose sight of what the motivation is for. What we should be asking is for what purpose, what learning, what knowledge are we wanting to motivate our children? What do we want them to learn better?

If we take these questions seriously, it means that we need to consider our role not just in relation to assessment, but to relation to curriculum too. Now, in some ways, involving teachers and pupils in the new forms of assessment is explicitly meant to increase their role in changing the curriculum. First, assessment reform is certainly intended to change the process of constructing the curriculum. Involving pupils in self-assessment necessarily involves them in assessing their teaching and curriculum too. Sometimes, this can lead to negotiation of the curriculum - adjusting it to pupils' individual needs.

Second, assessment reform is intended to change the structure of the curriculum. It is meant to encourage the development of modular or unit-based curricula. With their shorter, more attainable targets, their more attractive packaging and their greater flexibility for management and pupils alike, such systems are seen as superior to the conventional study of school subjects for up to two years or more in pursuit of a final examination.

What is absent in all this, though, is any discussion of the relationship between the new patterns of assessment and the content of the curriculum. All those discussions we had in the mid-1970s about the essential knowledge and experiences to which all young people are entitled - these things have been conspicuously absent from the new assessment agenda.

The profound implication of this is that in the new assessment initiatives we have a system designed to boost

pupil-motivation but without any broadly-based discussion of what pupils are being motivated towards; about what sorts of things we are committing young people to and whether these have any educational or social worth.

This, I believe, is not accidental. For teachers, pupils and parents alike, the new patterns of assessment are not just strategies of motivation, but of manipulation too.

Take the teachers first. In recent years, we have seen decisions about the overall content of the curriculum increasingly being taken out of teachers' hands. The new national curriculum will complete that process. It will take away teachers' responsibility for decisions about the fundamental purposes of education; about what is regarded as necessary or desirable for young people to learn.

At the same time, though, teachers are being made increasingly responsible for the technical means by which this centrally and politically determined content is to be delivered. They are being given a measure of control over, while also being held more responsible for, the process and structure of the curriculum; for the motivational means of getting pupils to acquire the centrally-decided curriculum contents. Teachers are being made the technical executors of others' political will.

This could have dire consequences for teachers in the future. If Mr Baker's newly-designed educational system comes to be seen as having failed - if, for instance, improved standards are not achieved, extra jobs are not secured, or levels of disruption not reduced - it is unlikely that Mr Baker's new national curriculum will be politically blamed for this.

We should anticipate little criticism that the newly defined 'basic subjects' at the heart of the national curriculum might perhaps be too conventionally academic, too intellectually remote or, in fact, practically or stimulating for many pupils. For instance, Mr Baker will not be held to carry the blame for the teachers who will take the blame for their technical inefficiency for their failure to motivate, for their

inability to deliver effective pupil learning and acceptable standards of behaviour. This, I believe, is the key issue on which the professionalism status and perceived competence of teachers will rest in the 1990s.

And the pupils? What are we motivating them towards? Current developments suggest that we are not, in fact, motivating them towards a common curriculum, towards shared experience, or towards a wide range of activities and achievement for all pupils.

Not what we appear to be motivating them towards, in fact, is acceptance of their place in a divided or differentiated curriculum with academic specialisms (Mr Baker's new 'basics') at its apex assessed by the GCSE; a broad technical and vocational band in the middle (for which TVEI has been the prototype); and a large number of 'low-attainer' initiatives at the base with practical work, community involvement and social and life skills additives.

Through the use of pupil profiles and the one-to-one discussion of individual pupil needs, we may fail in such a divided system, and even getting the pupils themselves to underwrite this through signing agreed 'learning' contracts and setting joint targets for the future. Through the use of pupil profiles and processes of negotiation, we may be securing pupils' loyalty and adjustment to a school system in which differentiation and divisionism prevail. And through the use of graded assessments and stepped levels of achievement, we may not only be shortening pupils' horizons but dividing them too (a modular step-by-step curriculum, for a modular scheme-by-scheme life, perhaps).

If this complicated modular pattern will mystify the pupils, it will mystify the parents too. Here we have a system even harder to understand than the much criticized option choice process at 11. By guiding pupils through a complicated series of individual modules where credits may or may not add up to a public examination certificate at the end, parents will find it hard to

implications of all this for their children's opportunities - until, perhaps, it is too late. Such modular, choice-based patterns increase the power of the school to sort and select without objection from the parents, whose children might be disadvantaged by this process.

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Staff stress

Mr Kenneth Baker, the teachers' friend as he likes to be called, is having trouble with his underlings. It's all very well announcing a new initiative every second speech as long as you don't have to write the consultative papers that invariably follow. Nor read the acres of typescript that flow into the DES as every Tom, Dick and Harry in the educational world tells you why your wonderful plans are all wrong.

I am not saying that the Minister didn't have a hand in drafting the consultative papers - the odd full stop here, the appalling correction there - but you know as well as I that he is much too busy changing the world to bother with the minutiae of the changes. That's the job of the mandarins.

They, I can reveal, are in a panic. They can't cope and want another 10 staff to help. Already officers from other government departments are being wheeled in to give a hand.

Way back in May, when the Great Education Reform Bill was just a glint in Mr Baker's eye, they were cramming six days' work into five.

The First Division Association, the mandarins' trade union, estimated at the time that civil servants ranking immediately below Sir David Harcourt, the top man of the DES, were working a 98-hour week minus 20 minutes a day lunch-break.

I can't imagine what hours they are putting in now. I tried to find out but all I got was a 10-minute lunch-break. They are obviously under great pressure and had had to wait until mid-afternoon before they could get out of the office for a quick sandwich.

Place in the sun

Readers will recall last week's summer tale of two unions, the NUT and the AMMA. One was recruiting staff and the other was tightening its belt.

This week I can report that the AMMA has taken a further step towards its goal of replacing the NUT as the dominant teacher union. It's all to do with the status of the general secretary and concerns what he does during the summer vacation.

As everyone knows, Mr Jarvis of the NUT has for some time taken the opportunity to sun himself at the college in France. And Mr Max Morris, who was never general secretary, but always behaved as if he was, was one of the first socialists to discover the delights of second home ownership over the Channel.

Not to be outdone, Mr Peter Smith, AMMA's newly-appointed joint leader, is currently relaxing at his newly-acquired property in Greece where, which has given Mr Peter Dawson, a man many miles to the right of Morris and Smith, the perfect opportunity to assert his championship of the poor, humble teacher.

I am at heart a poor, humble schoolmaster, he confided to me on Friday. I have no second home - I rarely have time to get to my first one. My tastes are simple and the most I desire is a few days with my golf clubs down in Devon.

Jenny decamps

See that the ILEA has finally withdrawn Jenny Jones with Eric and Martin from circulation. The tract has been available by 'special request' from teachers' centres, but according to an ILEA spokesman teachers were taking it out for 'the wrong reasons'.

How does he know?

Acronym

What angel wakes me? Kate Wood plays *Titania* at St Paul's primary school, Cambridge.

Sue Surkes reports on a revolutionary aid for disabled students

The micro that breaks the silence

Being greeted by Michael Armitage, a student at the Portland Training College for the Disabled, near Mansfield, is a novel experience.

For Michael, aged 19, has never been able to speak. He suffers from a form of spastic paralysis that affects the muscle-control in his throat. His new-found voice, robotic though it sounds, comes from a computer.

The micro has revolutionized Michael's life. He has ordered a hamburger at a take-away, talked to his parents on the telephone, performed 'Singing in the Rain', and even chatted up his favourite female friend at the college, who is herself learning to master the machine.

"Can you imagine a man who has never been able to speak, who has shut himself away in his room, suddenly being given the opportunity to communicate with a voice?" said Mr Don Price, head of the Portland Assessment and Development centre.

The American-designed micro, which can be operated by touch or by light, was first marketed in the UK in October. At the end of July, about 70 of the machines were in use in Britain and Ireland.

The machine's keyboard consists of picture symbols which the student learns to associate with words, phrases and whole context.

One night program it so that the pressing of a clock symbol would make the words "What is the time?" be spoken via a text-to-speech synthesizer. An individual symbol might stand for a number of words, depending on the context. In one context, for example, the picture of a jacket might represent the word "chest".

The foundations for a whole conversation can even be laid. Michael went to MacDonald's secure in the knowledge that his requests for a Big Mac and an apple slice had been pre-programmed. As the machine is pre-programmed, it can hold a virtually unlimited number of words, its possibilities seem endless.

The so-called 'Talker' appears to have several advantages. It is quick, because the user does not have to type out words, and it is light and mobile, fitting neatly onto a wheelchair. Most importantly perhaps, it only requires the programmer to be literate. The



Way with words: Tony Jones gives tips about the Touch Talker to Sandra Forrest, aged 18, as Michael Armitage looks on.

user merely needs to be able to recognize picture symbols and associate them with words.

Michael's ability to learn has improved so rapidly as a result of the machine that staff at the college have already re-assessed him at a different level. He has picked up the technique of programming sentences into the machine by watching Mr Tony Jones, PAD's lecturer in charge of communications and technology. But while he is able to read, he has still to be taught to initiate conversation and to build sentences up for different situations.

It is probably only a matter of time before Michael's American-accented voice becomes more life-like. Mr Trevor Sutton, managing director of the machine's European distributors, expects it to offer a female version and a range of different dialects fairly soon.

But the device has also raised some problems. "We have somebody who has not spoken for 19 years and is shy,

and all of a sudden everyone wants to talk to him - he can't keep up with it," Mr Price said.

Michael had been billed to give a short speech at his sister's wedding, but found at the last minute that he did not have the courage. "We have to build his confidence," said Mr Price.

The machine, which has been assessed as suitable for four more of the college's students, is not the only technological advance generating interest at the college.

Mr Jones is busy programming a reading scheme devised by Mr Price that is operable by a single switch - by a hand or foot, for example - and allows students to choose their own pace. The program will automatically set 15 exercises on the basis of any story typed in. Can be combined with story-telling. Students are motivated to get to the end of each exercise by the chance to "gamble" in a computerized horse race.

But it is Michael who has undoubtedly attracted the most publicity.

How did he feel about appearing on Radio Four's *Down Your Way* and *Woman's Hour*? He pressed a button. "I'm a superstar!"

The first Youth Training Scheme residential course for disabled students is to begin at Portland Training College in September.

In the pilot project, 12 students are to live and do their off-the-job training at Portland, going into the community for clerically-based work placements.

The college, acting both as managing agent and scheme operator, will monitor them throughout the course.

"In theory, YTS has been there for every school-leaver," said Ms Kath Venter, head of vocational training at Portland. "But no schemes have coped with young people who need the protective environment of a residential place from which to go out to work. This scheme should help fill a gap which has existed between the end of formal schooling and the world of work."

A new project aims to show pupils that Shakespeare can be fun. Geraldine Hackett reports

Rehearsing the Bard, but with poetic licence

A nine-year-old improvising the role of the ambitious Lady Macbeth urges her husband on to murder with the words: "Killing him doesn't mean you don't like him. It just means you want his job."

Such poetic licence is one of the ways in which the Shakespeare in Schools project encourages children actively to enjoy and appreciate Shakespeare.

In the Oxfordshire primary school that was turning *Macbeth* into everyday language, the class decided to present the tragedy as a puppet show. In a Barnet primary school, Beatles

music was used as the link between the acts of *A Midsummer Night's Dream*. The Shakespeare project is half-way through its two-year programme and serious work in primary schools is just beginning. Since the start of the project, 30 teachers have taken a term's secondment to work on ways of introducing Shakespeare.

The inspiration behind the project is Dr Rex Gibson of the Cambridge of Institute of Education, who persuaded the Leverhulme Trust to fund the project. As well as providing training for seconded teachers, who then become project associates, Dr Gibson

and John Salway are working with six selected schools to produce detailed reports on pupils' experience of Shakespeare.

Teachers are seconded for a term. Four of the weeks are spent on residential courses in Sheffield, Cambridge, Stratford and London. For the rest of the time, they either spread the word about active ways of bringing Shakespeare into English and drama lessons, or research the possibilities in their own school or local authority.

Rosemary Catterall, a teacher from Worcester sixth-form college who spent the spring term last year on the project, has developed an in-service Shakespeare programme for the county.

"Although we are only half-way through the project, we have found that Shakespeare can be effectively and joyfully extended to a wider range of pupils than is traditionally introduced to Shakespeare," said Dr Gibson.

"Primary school teachers have sometimes been diffident about Shakespeare, but we have found language difficulties are not as great as anticipated. Parents are also becoming involved in the project.

The response from pupils brings constant surprises. One sixth-former told Dr Gibson he saw Othello as an 'digital character'. "He meant Othello was always either fully switched on or completely switched off."

All-Welsh teaching demanded

by Bert Lodge

No child should be admitted to school in the Welsh-speaking areas of Wales until he is fluent in the language, a pressure group for the protection of Welsh demanded last week.

In its first manifesto, *Mudlad Adfer* (Movement for Restoration) calls for all primary teaching to be in Welsh and as much secondary as possible. The policy would apply to Gwynedd, certain areas of Ceredigion, north-west Powys and parts of Dyfed districts where it is estimated at least 60 per cent of the population speak the language.

Adfer - considered more extreme than the Welsh Language Society from which it broke away about 10 years ago - also wants to see Welsh the official language of every local authority in those areas. "Ability to speak Welsh should be essential for public posts in the Welsh-speaking counties," says the manifesto.

At a press conference to launch the manifesto, Mr Howard Higgs, chairman of *Adfer*, said it was language and nothing else which made a nation. "And for a language to live it must possess a piece of land which belongs to that language and out to any other."

Corporate question

The Association of Polytechnic Teachers is asking members how they think any new conditions should be negotiated when the polytechnics and higher education colleges are granted corporate status and direct funding.

Views on this issue are being collected by the Association.

Jeremy Sutcliffe reports on a pupil's attempt to preserve an environmentalist's paradise which had been threatened by the Channel Tunnel development

Lester puts brake on bulldozers

A predatory kestrel hovers over Scrubs Wood in Inner London. In search of an early lunch. The pickings are likely to be rich, for this is the capital's newest, and among its richest, havens for wildlife.

At first glance, it is hard to credit this two-and-a-half-mile corridor of poisoned land, wedged between the west London railway line and the Grand Union Canal on one side and Wormwood Scrubs Prison on the other, with anything other than starlings, sparrows, and perhaps the odd rook.

In fact, it is a treasure island for the urban environmentalist, with a recorded 99 species of birds, 350 species of plants (including 11 new to London), 92 herbs and shrubs, 22 mosses and five lichens. Seventeen species of butterfly have also been recorded.

Until three years ago Scrubs Wood, and neighbouring Little Scrubs Wood, were virtually unknown to the serious naturalist. In 1984, however, it was put firmly on the map as a wildlife haven by a London Wildlife Trust survey.

As a result of the survey, the trust, supported by the Hammersmith and Fulham Amenity Trust and the boroughs of Hammersmith and Ealing, have attempted to secure the site as a conservation area.

They planned to preserve it as a teaching area for London schools and colleges, and for use by university and polytechnic researchers.

As part of the project, the nearby West London Stadium set up a conservation club for young children to teach them about wildlife.

Although only between 60 and 70 metres wide, and with many of its trees stunted by soil pollution (it appears to have been used as an industrial tip long ago), the wood is claimed as an educational tool of immense potential value for inner London children.

Without the wood, it is claimed, children who might be taught to enjoy and respect wildlife will instead grow up ignorant of it.

Despite optimism, however, the deal fell through. Worse still, at the beginning of this year the landowner, British Rail, announced plans to bulldoze the wood to make way for new railway sidings, as part of the Channel Tunnel project.



Age of the lobbyist: 16-year-old Lester Hallway, whose lobbying skills succeeded in derailing the might of British Rail

But British Rail reckoned without 16-year-old Lester Hallway, a fifth-year pupil at the nearby Burlington Danes comprehensive school in Hammersmith.

Having grown up in the area, Lester probably knows the wood better than anyone. A keen birdwatcher and member of the London Wildlife Trust, he saw BR's plans as "pure commercialism", caring little or nothing about wildlife, or the effects on the community and its schools.

He decided to resist the plans, and within weeks had set up the Save Scrubs Wood Action Group.

The group held its first meeting, impressively, in the House of Commons, thanks largely to the support of local MP Clive Soley. By this time the western part of Little Scrubs Wood had been flattened by BR's earth-movers.

Lester was then put in touch with the former Fulham MP, Nick Raynsford, a member of the Channel Tunnel standing committee. The MP, through Lester's efforts, succeeded in forcing an amendment to the Channel Tunnel Bill which now requires BR to consult with the London Wildlife Trust before carrying out any work.

The bulldozers were stalled. Moreover, Lester's tenacity sparked off a publicity blitz which has severely embarrassed BR's corporate image.

Ironically, Lester's case has been taken up by television personality, Jimmy Savile, who has perhaps done most to foster that image through his TV commercials to promote the "This is the Age of the Train" slogan.

Environmentalist David Bellamy is also said to be considering entering the fray.

Even more important was that earlier this month the listeners of BBC Radio 4's flagship news programme, *Today*, had voted Lester the winner in the programme's "Best of British Youth" awards.

Although voting figures were not given, Lester polled far more votes than his rivals, in a competition that proved more popular than *Today*'s established Man and Woman of the Year awards (current holder Mrs Thatcher).

Despite the blaze of publicity, however, and in spite of being photographed with actress and rock star Toyah Wilcox at a swish presentation luncheon at the Savoy Hotel, Lester still has a long way to go.

So far, the Save Scrubs Wood campaign has succeeded only in winning a voice in the debate over the wood's future. There has been a may of execution, but the wood is still condemned.

"We've stopped the bulldozers, but it's no good just temporarily stopping

them. We need to protect it for all time, Lester says.

"I know it's not impossible. Sometimes I feel I'm bashing my head against a brick wall, but it has to be done. You have to campaign for what you believe in. I believe in birdwatching; it's what I enjoy doing and I don't want this habitat where I grew up destroyed.

"The Scrubs is a remarkable piece of land. It's a hidden treasure which has only just emerged. It is too young to become a designated site of special scientific interest, but it has got enormous potential.

"It's been proved ecologically to be a valuable haven for wildlife, and not only that, it is slap bang in the middle of London."

Lester, who recently celebrated his 17th birthday, returns to school next month to begin studying A levels, but the campaign will continue to occupy much of his time.

To add to the growing list of supporters among MPs, councillors, show business and television personalities, he now hopes to enlist as many schools – and individuals – as possible to help the campaign.

The Save Scrubs Wood group can be contacted at 101 Ercotwood Street, Old Oak, London W12 0BH.

IN BRIEF

McGoldrick job search

Miss Maureen McGoldrick, the headmistress at the centre of last year's "raze row" in the London borough of Brent, has applied for a job in neighbouring Barnet.

Miss McGoldrick, who denied making the alleged racist remark that led to a 15-week suspension from the headship of Sudbury infants school last summer, is among 14 applicants for a similar post at the smaller Queensway infants school, Whetstone.

Funding gap

Mr Derek Fatchett, Labour's junior education spokesman, has accused Mr Kenneth Baker, the Education Secretary, of turning polytechnics into "second rate, cut price colleges".

His complaint is of a widening divide between funding in universities, where the annual cost of educating a student in 1984/5 was £5,210, and polytechnics, where it cost £3,015.

In a letter to Mr Baker, he claims this is an "academic version of factory farming" that has led to polytechnics being devalued in the eyes of some employers and potential students.

Security move

Mid Glamorgan I.e.s. will spend £10,000 this year to strengthen security systems in its schools.

It may introduce security visits following the success of a pilot system at an infants school in Caerphilly.

Equipment and property worth £32,000 was stolen from the authority's schools last year.

Ironed-out

The main building at Blithemore primary school, Southampton, is to be replaced – after a 75-year wait. It was built of corrugated iron as a temporary measure in 1912.

Deaf provision

The British Association of Teachers of the Deaf has called for all I.e.s. to employ at least one teacher of the deaf for every 5,000 pupils.

In a paper submitted to the Education Secretary, it criticizes the differences in provision, staffing and funding between local authorities with comparable populations.

Modular option

The National Association of Head Teachers has called on the Higgs Committee on A Levels to back a modular approach to the curriculum linked to assessment which involves some form of credit accumulation.

Language plans

Mid Glamorgan I.e.s. wants £212,000 from the Welsh Office to promote Welsh language education in the county next year.

It has nominated eight projects including the peripatetic area teachers programme in which six specialists teach Welsh as a second language in English medium schools, and help with first language tuition in designated bilingual schools.

Wildlife cover

Leeds City Council is to ask its education committee to consider curriculum coverage of wildlife issues and animal behaviour, and to appoint an officer to deal with animal welfare issues in schools.

Royal seal

The Prince of Wales is giving a royal seal of approval to the London County Council's scheme to train teachers in the use of computers. The scheme, under which teachers are guaranteed jobs to trainee teachers, aims to achieve set educational goals as long as the individual's right to privacy is always protected.

NEWS FOCUS

Crime, crashes and combustion

SYSTEM SECURITY

The early advocates of computers believed that machines, unlike mortals, were infallible. They were wrong, Sue Surkes explains why

Computers may well have brought considerable high-tech benefits to institutions of learning. But very few "users" have not dreaded the worst from time to time.

Horror stories abound of research students losing their entire life's work at the press of a wrong button, of mischievous students tapping into highly classified information about exam results, and of vital files being destroyed through fire, power failure or vandalism.

Some of the nightmares have now been confirmed with the publication by BIS Applied Systems of a series of computer case studies. The two on disaster and crime include some quite hair-raising examples of what can go wrong in education institutions.

Take the well-publicized example of the Open University where a £500,000-plus blaze earlier this year destroyed research files, records and data.

The fire, thought to have started in a faulty electrical heater, consumed the wooden building's computer suite which was unstaffed at the time. The computer had been used by a team of 20 postgraduate students working in the design department.

The case, BIS points out, highlights the importance of storing back-up copies of programs and data elsewhere. It emerged after the OU fire that most of the researchers had kept their own back-up disks so much valuable work could be saved.

Programming error was pinpointed as the cause of a somewhat less serious incident when 12,000 pupils were awarded maximum grades of C for their chemistry O level last year.

The mistake – which BIS says underlines the need to test software – was identified when parents and teachers at a traditionally high-flying school queried uniform C grades with the Cambridge Examinations Syndicate, which acts on behalf of five boards.

It transpired that a fault in the computer program logic had made exam grades dependent on marks gained in an optional paper. Those who did not take the paper received no marks and could therefore not obtain top grades.

Of course, computers are as vulnerable

to malleous tampering as they are to fire, water and other destructive forces.

At Thames Polytechnic, for example, three students accessed archive files and altered their own marks after having been encouraged to try to break the security of the polytechnic computer's operating system as part of a computer studies course.

At the London School of Economics, one student was disciplined for gaining unauthorized access to secret programs at the university's computing laboratory.

A vocational student, whose place of study has not been revealed, turned on the chemical company where he had been placed by demanding money with the threat that he had planted a logic time bomb on a program – a timed coding to damage files.

At Stirling University, a final-year student took to exploring the computing facilities' operating system. Finding that he could access all the university's administrative records with relative ease, he wrote to the principal suggesting improvements. He noted, for example, that one lecturer kept a draft examination paper in a computer file called EXAM.

Not all computer disasters have to be so involved. At Strathclyde University, a man walked in, asked some students which microcomputer on view had the most storage, unplugged the one he was directed to and simply took it away.

Dr Ken Wong, director of the security and privacy division at BIS Applied Systems, has several tips for educational institutions.

On data privacy, he pointed out that if a student altered exam results trapped in a lecturer's file, for example, it would be the lecturer who would be held liable under the Data Protection Act. The least that users could do to prevent unauthorized access to information was to use a subtle password.

To guard against sabotage or theft, he recommended a ruling prohibiting individuals from using the computer room alone.

For computers with a telephone facility which could allow information to be dialled out to a computer elsewhere, he suggested dispensing with direct dialling or at least logging calls.

To minimize damage by fire, he stressed the importance of gas extinguishers for electrical fire fighting and water-based extinguishers for paper fires. Smoke detection systems were a valuable investment.

The Computer Disaster Casebook and The Computer Crime Casebook are available, price £50 each including p&p, from BIS Applied Systems Ltd, 20 Upper Ground, London SE1 9PN.

NEWS FOCUS

NEW EXPENDITURE TO BE SUPPORTED IN 1988/89

New expenditure envisaged to be supported through ESAs in 1988/89 (£m)	Likely length of support (years)	Provisional assessment of number of schools to be supported
Primary science and technology	2.0	55
Education for a multi-ethnic society	1.4	60
IT in non-advanced further education	0.2	6
Education provision for the unemployed (REPLAN)	0.9	29
Management information in FE colleges	2.0	3
Services for parents of children under 6 with special needs	1.1	3
Action to combat drug misuse	2.3	1
Books and equipment for GCSE	10.0	2
Mathematics in school	4.2	2
Records achievement	1.2	2
Diversification of first foreign language	1.0	3
Learning by achievement	1.0	3
Open learning including Open College	2.1	1
Computer-aided engineering	19.0	5
IT in schools		All

*These activities are extended from the 1985/86 programme

*New activities

Budget planning and bidding

SPENDING

Geraldine Hackett examines the impact on education provision of the Government's education support grants

Most education authorities have now appeared at least one adviser to co-ordinate teacher training on drugs abuse. The money for such schemes – £2.3 million in 1988/89 – is provided directly from the Department of Education and Science through the system of education support grants.

By 1988/89 the DES expects £115.5 million to be spent on projects that have first to get its stamp of approval.

Four years ago, when the first tranche of £29 million became available, education authorities were not enthusiastic about such grants. For the first time, they had to bid for money and the rate support grant was reduced by the amount of ESQ distributed.

The local authority associations have now come to terms with the changes and acknowledge that the grants system has been useful, particularly in encouraging the provision of information technology equipment.

"The impression I get is that many authorities regard this provision as

quite helpful," said Mr John McLeod, senior principal education officer at the Association of Metropolitan Authorities. "It does force attention on certain areas and has prompted some good work with special needs children," he said.

However, authorities are often disgruntled when carefully planned bids are unsuccessful. This year education authorities put in bids for three times the £92 million available.

In Hampshire, special advisers spent weeks preparing a £90,000 bid for a project aimed at improving spoken English which was turned down. And in Bolton the DES rejected a £26,500 scheme aimed at improving the information and courses available for unemployed adults.

"The acceptance of bids is erratic," said Mr Gordon Cunningham, education officer at the Association of County Councils. "It is inevitable that authorities will spend time on bids that are rejected and there is no way of knowing in advance."

It is some consolation that ESQs make up only a small proportion of an authority's education spending.

Bolton's grant money this year will be about £750,000, much of it going on midday supervision costs and provision of books and equipment for GCSE. The grants will enable Bolton to spend £73,900 on a pilot project intended to provide out-of-school activities for teenagers on a large, run-

down estate. Mr Chris Swift, the education officer who advises the authority on grant applications, believes an I.e.s. should be clear about its own priorities and resist being motivated only by the availability of grant. "We try to avoid being pushed in particular directions, while at the same time responding to categories for which money can be obtained," he said.

Local authorities have other sources of external funding: section 11 money from the Home Office for multi-ethnic projects; the European Social Fund; and the inner cities' urban programme.

"Taking all such sources we would have £2.3 million. It is necessary to be selective about which grants are available," said Mr Swift.

In Liverpool, an ESQ provides £120,000 for a programme of curriculum development in primary schools. According to Mr Peter Coswell, senior assistant director (schools), grants have enabled the authority to tackle areas that could not otherwise have been included in the budget.

Ironically, the Inner London Education Authority, which gets no education support grant because of its high spending, is receiving more than £1 million in education support grant.

A spokesman for the authority said such grants played a positive role in speeding up initiatives. "We have been able to push information technology equipment into colleges at a faster rate. In some cases, the finance has been in areas where we would have spent the money anyway, but it has to some extent dictated priorities," he said.

The major gripe from the ILEA is the administrative process. "Bids and pieces of money are flung at us with short notice. The process for applying is complex and the preparation has to be done in the school holidays," he said.

But questions were still being asked by parents and employers. How do you develop the skills demanded by the GCSE? How does continuous assessment work? And how do you differentiate and still ensure that the less able have a positive experience?

The best way of answering these questions, the school decided, was to mount an exhibition to demonstrate the changes in learning styles and the responses of teachers and pupils to new syllabuses.

The exhibition, which attracted at least 300 parents, governors, and employers last term, and which is to tour primary schools, public libraries and other institutions next term, shows off a range of resources, from computers, videos and slide projectors to course books and students' work.

One extract from a syllabus emphasizes the need for direct experience and is accompanied by pictures and models of fish and boats produced after a day at the seaside. Another extract – from a biology syllabus – focuses on the environment. The display includes specimens, workbooks, graphs about fungi and written work.

The exhibition illustrates the integration that goes on within the studies departments, for example, are collaborating on a study of shopping patterns. The event is also used as a resource in itself. Visitors are asked to fill in a questionnaire on their own shopping habits. Home economics students prepared the refreshments as part of a project that will contribute towards their final assessment.

Was there still a need to put so much work into getting the GCSE message across? "Yes," said Mr Joyce Jordan, the deputy head. "If you look at the publicity there has been, it's panic and alarm, gloom and despondency. We didn't like that. We are quietly confident."

The Park School, an 11 to 16 comprehensive, is undoubtedly lucky. Not only does it have a good stock of resources and an impressive collection of computer hardware, it also has premises that were designed specifically for pupil-centred learning.

The first floor is built around a well-packed resource centre, accessible from the modern languages, English, humanities and maths departments, while the ground floor is given over to the expressive arts. Private study areas are built into what might be corridors in other schools so teachers can allow pupils to work outside the classroom while still keeping a watchful eye on them.

The exhibition, which Mr James Jackman, the school's head, describes as an end-of-year report on the GCSE, comes across in some ways as a celebration of the new exam. But its real message to parents and community representatives is "be reassured" – the principles underlying the GCSE have been guiding The Park School for many years.

Sue Surkes looks at the ILEA's attempt to improve parental understanding of its education system

Inquiry finds tests too secret

The Inner London Education Authority's system of classifying pupils into three ability bands on the basis of verbal reasoning tests taken at transfer to secondary school should be replaced, a draft report issued for consultation by the authority's Independent Freedom of Information Inquiry suggests.

The inquiry, headed by Professor John Tomlinson of Warwick University and due to report in the autumn, has been set up to investigate the Hargreaves and Thomas reports of 1984 and 1985 respectively, that children's London Reasoning Test scores should be used instead to determine balanced intakes at secondary level.

Under the current procedure, heads are told how many, but not which, pupils in their schools are expected to fall into each band on the basis of results of an anonymous verbal reasoning test taken by all pupils in the transfer groups. They then allocate pupils to a band on the basis of their knowledge of the children.

The draft report argues that using LRT scores in place of the VR system would have several advantages. The information is already open to parents and can be readily explained; it measures reading skills relevant to the child's ability to cope with the secondary school curriculum; and it tests attainment in an area where improvement is possible – and therefore does not involve the negative effects of labelling some pupils as failures by branding them "low ability".

If VR banding is to be retained, it should be accompanied by more and better information, the inquiry team

concludes. Children's VR test results should not be kept secret from parents, and heads should explain why a child has been allocated to a particular band by reference to his or her work.

An earlier study conducted by the ILEA's research and statistics branch showed that children from various ethnic minorities did better than expected at 16-plus when their performance was compared to predictions. The researchers suggested that primary heads tended to underestimate the ability of ethnic minority pupils.

This research has been noted in the draft report which says: "In addition, given the evidence that certain groups are penalized by allocation to bands lower than those predicted by their test results, we argue that parents should have access to information about their child's test performance adjusted for age in the VR test and in the LRT, and also a note of what band the child would be allocated to on the basis of his or her performance in these tests. This might help to identify when a child's ability has been underestimated."

The consultation document, the response period for which has now ended, generally commends the ILEA's attempt to build a partnership with parents and welcomes initiatives such as the London Record of Achievement.

But it urges more openness and, in doing so, makes some recommendations that may prove controversial. The inquiry committee recommends, for example, that pupils' attendance figures and the proportion of half-day sessions lost "for whatever reason" should be published annually in

schools' information booklets for parents. Under the current policy, details about the number of children sent home are confidential and only given to officers and authority members on request.

Attendance rates can be good indicators of the curriculum on offer and how successful a school is at involving its pupils in learning, the committee says. It goes on to claim that many parents believe a child's performance can be affected by being sent home through industrial action.

"If parents feel that a negative impact results from industrial action, this might justify the publication of such information to increase parental confidence in the authority, if not in some individual schools. It is unlikely that schools will release such potentially damaging information unless instructed to do so by the ILEA and this is why we recommend that this extension of policy be introduced."

The inquiry team further argues that parents' information booklets should include details about schools' approved staffing establishments, the number of staff in posts and the qualifications, training and responsibilities of teachers.

The draft report stresses that information should be presented in an easily accessible way. It proposes that time for meetings with parents should be built into teachers' contracts, that education should be set up to give advice on education for 3 to 19-year-olds and that all schools should have notice boards for parents and, where possible, a special board or area

where parents can browse through information.

The committee recalls having been told that publication of information about pupils' performance could lead, "unless very carefully presented, to misleading and potentially damaging 'league table' comparisons of schools", but emphasizes that such information, presented in the "appropriate context" allows the authority to monitor standards, and schools to assess themselves in the light of resources, staff and children.

It proposes that anonymous information about a school's intake should be made public via the governors' annual report to parents because of the "strong relationship" between intake and pupil performance.

The figures called for, examples, from the authority's Educational Priority Index (which takes factors such as eligibility for free school meals into account) and presented in the context of divisional and authority averages, would also allow governors and parents to understand the basis on which extra resources are allocated, it says.

It further recommends that the authority should require schools to collect anonymous information about the ethnic background of all applicants for places, along with reasons for refusal where a place was not offered. The ILEA should also publish statistics on the ethnic composition of different sections of the workforce, it suggests, so long as the individual's right to privacy is always protected.

On tour with the GCSE roadshow

EXAMINATIONS

Sue Surkes shows how an Essex school's attempts to get to grips with the GCSE may be used as a model for others

When the GCSE became a reality, The Park School in Rye, Essex, swung into action. Talks were organized for parents and local primary school teachers. And a booklet was produced to try to dispel some of the doubts and confusion.



Students at The Park School

OVERSEAS

White blackboards chalk up signs of prejudice

AUSTRALIA

Aborigines rebel against racism in the classroom. Anne Susskind reports

The Australian Human Rights Commission is to conduct an inquiry into the living conditions and schooling of Aborigines in the Tennant Creek Reserve on the New South Wales border.

The inquiry follows racial clashes earlier this year when 130 Aborigines crossed the border into Queensland and attacked whites in the town of Goundwindi where their children go to school.

Goundwindi High, 20 kilometres away from the reserve, is its nearest school.

Justice Marcus Einfeld, who has been conducting the inquiry, wiped away tears when Aboriginal parents told him of what their children had suffered at school.

One mother said the school had separate blackboards for white and Aboriginal students.

"The humiliation still goes on: you can understand why there is a lot of bitterness in Aboriginal people today," she said.

The wife of an Anglican minister said even the brightest Aboriginal children became withdrawn at Goundwindi High, and left as soon as they were able. The bus on which they were taken to school was labelled the "Vegemite bus", she said.

History lesson notes, allegedly used at the school and tendered at the inquiry, showed the history unit beginning with European settlement in Australia, and ignoring Aborigines.

A teacher said he left the school after six months because of the racist attitudes of staff and white pupils. The white pupils, he said, spoke of going "nigger-hunting" at the weekends.

Aboriginal boys were not given a football to play because they were told they would destroy it, so they played with a sandstone, he said.

The headteacher denied the charges.

The inquiry was also told that water was available on the reserve for only 15 minutes each morning and evening.

Aborigines either washed at the local service station before going to school or did not wash at all.

Meanwhile, the father of a 14-year-old Aboriginal boy who had been expelled from school in another coun-



Left outback: most Aboriginal children quit school as soon as they can

try town, is suing seven teachers for defamation.

Herbie Elmes was suspended after allegedly punching a teacher. On his return, teachers refused to have him in class and went on strike.

The boy and his father set up camp outside the school in protest, but about three weeks later, Herbie was expelled.

Mr Elmes claims the teachers defamed his son by allegedly handing out pamphlets about him to the community.

Because of this, Herbie was "greatly injured in his character, credit and reputation and has been brought into public hatred, ridicule and contempt," the writ said.

A copy of the pamphlet attached to the writ contains the following statement: "The boy in question has a history of disobedience, verbal and threatened violence toward the staff."

The writ further alleges that the teachers, by going on strike, "intimidated and coerced" the Minister of Education into expelling the boy.

Clocking-in reform set to arrive later than expected

UNITED STATES

Like factory workers, teachers at schools in New York City have to punch time clocks when they arrive for work and when they leave. This does not, it has now been decided, encourage a very professional outlook. Under a new reform package proposed by Mr Robert Wagner, president of the board of education, the time clocks will go.

At least, that is what Mr Wagner hopes. He tried to get rid of them when he first took office 12 months ago, but that far bureaucracy has thwarted his instructions.

Mr Wagner, who is probably the best thing to happen to New York education for a long time, has more ambitious reforms in mind. In a new report, he declares that the whole decentralized school system, instituted in 1969, has failed. He urges a complete reorganization "to create a structure that makes education the central goal and the school the centre focus".

Under Mr Wagner's proposals, schools whose students do well would get additional resources - principals of those which show poor results would be demoted or dismissed.

Instead of getting lifetime tenure after three years, headteachers would be given relatively short-term contracts. Mr Wagner is also proposing, to the dismay of teacher unions, that heads might be hired from fields other than education - possibly business or government.

Students, teachers and principals would be free to choose their own schools, ending the present practice of enforced assignment. This has already been tried out in one Harlem school district, and is proving a success.

Inside the classroom itself, teachers would also get more independence. Instead of being provided with detailed mandatory teaching materials, they would follow the Japanese system of being told what their students must know by the end of the year and deciding for themselves how to teach it.

"This strategy," says Mr Wagner's report, "permits the creativity of teachers to flourish, while promulgating a set of standards that must be met."

Required graduation standards in the schools would be raised, especially in the fields of reading and writing, to

meet the entrance requirements of New York's City University. This, comments Mr Wagner, would relieve the university of having to conduct so many remedial courses.

He also recommends state government support of private schools serving underprivileged children. "Were the private schools to close," says the report, "the city would have to spend more than \$5 billion (\$3.125 bn) to absorb their students. Because of their special contribution to the life of the city and to its children, schools serving low-income children should be helped by whatever constitutional means are available."

Whether any or all of this will come about depends largely on Mr Wagner's powers of political persuasion, and his success in battling the gargantuan educational bureaucracy of New York. School administration is currently split between a large central board and no fewer than 32 community school districts, and its problems include a student body which is 80 per cent black and Hispanic.

The board of education has frequently been criticized for inefficiency, most recently for failing to provide summer jobs for more than a fraction of 3,500 students who were promised work if they would take extra classes. Mr Wagner called the failure "truly alarming". The *New York Times* described it as "intolerable incompetence".

"All New Yorkers," thundered the *Times*, "should be alarmed and outraged if no one is held to account for this fiasco."

In the event, someone was. The head of the city's high schools, Dr Frank L. Smith, was promptly fired for administrative incompetence.

Getting rid of Dr Smith was easy. Removing the time clocks, on the other hand, may present Mr Wagner with more of a problem, but he is certainly prepared to be tough.

This week one junior high school in the Bronx was closed down because it failed to show improvement in reading scores and attendance figures. Mr Wagner's chief lieutenant, schools chancellor Mr Nathan Quinones, said: "We cannot allow the failing institutions to continue. We have an obligation to our kids."

Bill Norris

On the plus side

Sir - Your reporter Sue Surkes (*TES*, July 31) slightly misrepresents my position on the House of Commons Select Committee report on the 1981 Education Act. My reactions to the report were positive ones and remain so. However, I did not imply that it was flawless, but wished to pick out the positive features, which indeed Sue Surkes mentioned in her review.

Some of the criticisms reported were entirely predictable and one could almost hear the axes being ground! Moreover, I thought that the critics had unrealistic expectations of a committee of MPs, which had only a matter of weeks to produce a report because of the imminence of the general election. The committee was well served professionally by Mr John Fish and myself, in my view, especially given the circumstances. (I repeat) "an excellent and useful piece of work".

DR RONALD DAVIE
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London EC1



Building at Barlett School of Architecture

Common aesthetic

Sir - Hey! What happened to architecture in Peter Abbs's prescription of the aesthetic disciplines - drama, dance, film, music, art and literature? (*TES*, July 31). Hasn't architecture been around long enough to feature in this theory? Perhaps architecture is too close for comfort, too fraught with issues and too interdisciplinary to warrant singling out as a definable "artistic" activity.

I get suspicious of those who reinvent life-saving theory around which latent reactionary talent can rally. It

might be as well if architecture doesn't make it into Peter Abbs's first division. At least these artists will be continuing to be judged by their deeds (good and bad, progressives and modernists alike).

Many arts teachers have a proven track record (some having collaborated with architects and other professions) realizing and acting upon the interchange between individual and community. These teachers will have developed the tools for asserting the position of the arts in their schools' interpretation of the national curriculum.

For those that have neither the tools nor interactive intentions, it is not too late. I suggest more support be given to these, and not advocacy of the abandonment of the significance of the contemporary cultural glue that binds the individual, no matter how tenuous, with the community.

NIGEL FROST
Co-ordinator Architects-In-Schools
for the Royal Institute of British Architects
277 Chesterton Road, Cambridge

Poor example

Sir - I have been reading the Government's consultation document, *A National Curriculum 5-16*. One justification for the proposal for a national curriculum is that it would improve educational standards. Since, as part of this scheme, the Department of Education and Science would become the final arbiter of what is taught in our schools and to what standard, we must presume that it is competent to decide on these matters.

I was therefore rather intrigued, and not a little disturbed, to discover that the high standards which it is hoped will be promoted, and which by implication do not exist at present, are not attained in the DES's own publications.

I refer to a sentence in the Annex to the paper (the end of Section 2.1 h), where the phrase "different age than

7" occurs. One does not need to be among those who mourn the passing of such features of English grammar as the subjunctive or the possessive gerund to regard this as an elementary error. Any of the much-maligned teachers of English would be able to explain to Mr Baker or his officials why this phrase demonstrates a basic misunderstanding of the nature of the word "different".

When the national tests for English are drawn up, it would seem that the DES should first put its own house in order and that the author of this Annex should be one of the first candidates. The only problem will be to decide which test should be taken - the one for 7-year-olds (or thereabouts) or the one for 11-year-olds.

RICHARD MARTIN
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London N4

Crossed lines

Sir - Your leader on the national curriculum consultation paper (*TES*, July 31) states that the omission of careers education is "extremely odd". It seems even odder in view of the fact that L.E.A.s are currently working hard to their responses to another document entitled *Working Together for a Better Future* issued recently with some fanfare by the Department of Education and Science, and the Department of Employment.

This document emphasizes the importance of "providing a programme of careers education as part of the curriculum for each pupil". It also stresses that careers education and guidance "are essential to the provision of education as a vital force for a vital economy". Are the right hands in the DES in communication with their hand?

A G WATTS
National Institute for Careers Education and Counselling
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Sheep walks

Sir - Now I know why so many courses for teachers involve that truly tedious gimmick called role-play: it is, or so Jill Garrett (*TES*, July 24) seems to feel, like to help us to know what it feels like to be 11-year-olds. Surely, though, the point is that this was not the published title or the intended purpose of the unfortunate Mr Cleall's course. The role-play method (or "experiential, in-service education", if you prefer Jill Garrett's version) antagonized Mr Cleall and presumably detracted from, rather than enhanced, his training.

I know the feeling. I recently attended a (compulsory) day course on a new scheme for pastoral work, one of the principal aims of which seemed to be to ensure that the pupil always feels "comfortable". Including in such idle activities as throwing a tennis ball across the room to one another and being herded in and out of various buzz-groups (pastor is "shepherd", of course) merely made me and a number of my colleagues feel extremely "uncomfortable", to put it mildly. Presumably, Jill Garrett would count that a success.

MICHAEL J SMITH
2 Maes yr Haf
Llangammarch Wells
Powys

Uncertain choice

Sir - A new interpretation of the spelling out choice to be offered by the Education Bill seems to be that made by two Bournemouth councillors (reported in the *Bournemouth Express*, August 8). Objecting to the reorganization plans of Dorset County Council, they wish to opt out of its control, with the borough assuming responsibility for schools.

More interesting, however, is the response of Mr David Atkinson (Conservative MP, Bournemouth East), who is quoted in the same report as saying that the Bill was not designed so that borough and district councils could take responsibility for education away from the higher tier of government. "It is really an opportunity for those schools which seek to improve their own standards within Labour-controlled authorities to opt out of the wrong kind of influence."

Apart from the irony (Dorset is, of course, Tory-run), which was not intended, the comment gives rise to concern. Is this banal gloss on the whole rationale of GERBIL typical of the massed rows of Tory backbenchers? Or are we being subjected to this period of uncertainty for such a narrowly ideological purpose?

MARK HAYWARD
448 Holdenhurst Road
Bournemouth

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Guy Grimley

LETTERS

Lodging appeal

Sir - Schools and teachers generally will have recognized and come to terms with the introduction of special needs departments in schools. What has evolved is the understanding that children's needs are not solely to be found in the strictly educational sense encompassed by the traditional three "R's".

One clear requirement, if children are to derive maximum benefit from their attendance at school, is freedom to live without undue stress. It is understandable that a child under severe emotional stress, whatever its cause, is unlikely, indeed, may be unable to concentrate in school.

(If such a child can be distanced from the stress-creating circumstances the chances of making progress, academically, socially, and emotionally, are much improved.)

The relatively tranquil, supportive, well ordered, stress-free atmosphere in good boarding schools has proved to be enormously beneficial over many years, this having been recognized by I.C.A.S. social services, psychologists,

teachers and parents. Children passing through family crises with all the associated turmoil, children who are neglected, or ill-treated, or children whose parents are incurably ill, all have one outstanding special need which will be clear to all who care for the young.

The need itself is closely associated with the opportunity to live as children, unencumbered by the problems created by the adults in their home lives.

Boarding schools may be regarded as havens for the privileged minority in our country, but this is not necessarily the case. Some schools provide opportunities for the underprivileged, fees being paid or subsidized by a number of organizations.

May I therefore urge your readers to give consideration to boarding education for any child, male or female, who may be in need of it for all or any of the reasons propounded in this letter.

F BICKERSTAFF
Gatton House
Gatton Park
Reigate, Surrey

Core subjects need larger slice of the timetable

Sir - Mr Baker has recently published his suggestions for the national curriculum, which along with his other policies will form the basis of education in schools. While finding some of what he proposes makes sense and is complementary, some of the suggestions within the consultation paper on the curriculum give cause for concern.

In particular is the proposed breakdown of the allocation of curriculum time:

English	10
Maths	10
Combined sciences	10-20
Technology	10
Modern languages	10
History/geography	10
Art/music/drama/design	10
PE	5

These are currently suggested times, though of course we all know that in schools department heads have to negotiate time for their subject, and in changing the curriculum additional time must be found from some subjects. The mathematics department at our school utilizes 15 per cent of the time during the week in the 4th/5th

year; a little less further down the school.

This amount of time I find barely adequate for the work we need to do. Even before starting the GCSE work ourselves, hard-pressed to complete work on the syllabus, and give adequate opportunity for investigational and practical work. Any proposals to reduce our time to 10 per cent should be fought against, as in my view this would make it very difficult to prepare the children for the examination, or to help them become proficient in mathematics at their own level.

The inconsistency arises due to the apparent contradiction of Mr Baker's views on the importance of mathematics and English within the curriculum. On several occasions he has expressed concern at the standard of teaching in these two areas. Why he should therefore deem to reduce the time spent on these two areas I do not understand.

Further to this, he proposes to introduce testing in maths, English and science, the three core areas, and yet he does not suggest equal amounts of time be spent on each.

Finally, the demise of the mathematics lesson must be halted. The Cockcroft report (para 486) outlined the decrease of time given over to mathematics, and suggested a proportion of time in excess of 10 per cent being necessary for the subject.

A more consistent proposal would be to give the three core subjects equal standing within a school, that the aforementioned table be amended to give mathematics, English and the sciences about 15 per cent each of the curriculum time available. This makes clear to all that it is these three subjects which are the core, and gives the teachers of all three subjects an equal opportunity to ensure their pupils come up to the standards which will be suggested in the national testing arrangements.

Q T NEWMAN
Head of Mathematics
Prestwich High School
Prestwich
Manchester

Letters for publication should be kept as brief as possible and typed on one side of the paper only. The Editor reserves the right to cut or amend them.

Bench-mark option

Sir - We are alarmed by what the Government has in store for our daughter when she reaches the ages of 7, 11 and 14. We do not wish her to be subjected to anti-educational national tests, and we do not wish her education to be damaged by them. Since we hope she will go through the date system, the least we can do is to appeal to the Government's obvious wish to respect parental choice and their relief for opting out.

We propose that a clause be inserted in the Government's forthcoming Education Bill giving parents the right to opt out of national testing. Under the clause, all maintained schools would be required to inform parents well in advance of forthcoming national tests, and to inform them of their right to withdraw their child from the tests. Parents would then have a reasonable time (say 14 days) in which to reply. Any child whose parent did not reply would be tested. We would aim to tell the school at least a year ahead of the testing, so that the staff did not feel under pressure to cram and coach.

This does not involve withdrawing from any relevant school-based assessment conducted by teachers as part of their normal work. We hope that whoever educates our daughter will take all sensible steps to learn as much as possible about her development, and they will have our full support in the process. This does not extend to the absurd proposals for national testing.

WILL AND JOANSWANN
Church View
Broughton
Milton Keynes

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Contemplating Latin lessons

lost. He, poor chap, did not know what to do. He had been teaching for 15 years, and Rachel was the first foreign child he had ever had in his class.

He decided that if she could not speak Italian, he would just have to use English. Unfortunately, his vocabulary seemed to be restricted to about 20 words. Endless time was spent flipping through the pages of the little yellow pocket dictionary, as he haltingly struggled through a sentence in English. It was all done with the best of intentions, but he did not really do much to help Rachel learn Italian.

He knew I was a primary school teacher, so he invited me to spend time in the class. Maybe I could help Rachel, he said.

I did go in quite often. It was a revelation.

An Italian primary school has some quite unexpected aspects: total security for one. At nine o'clock school starts. At 9.15 the front gate is locked. From then on, nobody can enter or get in, unless they use the entryphone, and persuade someone to release the remote-control lock.

No parent ever gets in, and no child ever gets out. Yes, I got in, but this is southern Italy. Rules are absolutely inflexible - unless someone decides to ignore them.

Rachel's *maestra* arranged things for me. The doorkeeper just used to nod me through. He is the man who stands at the bottom of the stairs making sure no one ever goes up.



The *bidello* on the top floor used to need me through too. This *bidello* has a desk out in the corridor, and a phone on the wall beside him. He has got the sports paper spread out on the desk in front of him, but he never stops watching. No little *bambino* could ever make a dash for freedom without passing that desk.

Standards are definitely higher than in England, though it is far easier, of course, to teach children to read and write in a phonetically simple language like Italian.

They waste little time on music, art and drama. They do maths and dictation. Every day, the *maestra* sets them some homework. They will have some number work to do, and probably they have to read a passage from their book - the ancient Romans or the natural history of the Mediterranean.

I was very impressed. The girls did some model, the boys did another. (For some lucky reason, this is a very small class - it worked out at six or eight children to a model.)

"Did you enjoy doing that?" I asked Rachel.

Next morning, they will have to describe the working of the Senate, or the anatomy and habits of the starfish, without looking at the page. If they cannot remember, the *maestra* shouts at them, as any good teacher should.

An Italian nursery looks much like an English nursery. The walls are covered with weather charts and the children's collages. But curiously, they never seem to do any painting, and hardly any free drawing. There is endless colouring-in, but it is always of things that the teacher has first done, in outline.

In the older classes, there is less room for creativity and imagination than there is in England. What there is is relegated to Saturday mornings. School is from nine till one, six days a week, not five. Saturday morning is the time they might sing or make models.

They made a scale model once, of the Bay of Naples. Nails were driven into a wooden base, so that they stood out from it at different, measured heights, to represent the various positions and altitudes of Mount Vesuvius. Then the actual contours of the hills were moulded in.

I was very impressed. The girls did some model, the boys did another. (For some lucky reason, this is a very small class - it worked out at six or eight children to a model.)

"Did you enjoy doing that?" I asked Rachel.

"No," she said, with mock indignation. "We didn't do any of it. The *maestra* did all for us. He let us copy his, but he wouldn't let us do any of ours!"

One Saturday morning Rachel and I took our records in to school. We played the *Skye Boat Song*, and *The Saints*, complete with oomp-pa's.

The acoustics of that classroom were wonderful as there are no carpets or curtains. Not do they fine the walls with pinboard and paper, and children's art.

The atmosphere in Rachel's classroom is calm and peaceful. It has something to do with the relaxed Neapolitan temperament. For the first 10 or 15 minutes of the day, nobody does anything. The teachers stand in the corridors talking and the children use the time for a little unobtrusive skyarking.

When there is nobody to talk to, the *maestra* comes into the classroom and reads the newspaper for five or ten minutes. When he feels the moment is right, he starts to teach. He smokes a cigarette in a debonair holder. At the end of the morning, when he judges they have all done enough, he takes out *il Mattino* again, and finishes the articles he did not have time for earlier.

When they are working, they work very hard. He is a disciplinarian. When he is teaching, you could hear a pin drop.

Rachel loved it. She has been sitting, happy and lively, in a class because it is so different from progressive English primary school.

Guy Grimley

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FEATURES



Senior service

Sarah Farley looks at the work of the Community Service Volunteers programme now 25 years old

If you are ever persuaded to attend a performance given by an amateur dramatics society, you know full well that the people who will most enjoy the evening are likely to be the actors. The question of who profits most can also be applied to community projects where volunteer workers help out: is it the volunteer or the people who are being helped (the "volunteers"?). That gain most from the arrangement?

Community Service Volunteers (CSV), which celebrates its 25th anniversary this year, provides volunteers for hundreds of community projects throughout the country. Some volunteers work with young offenders, homeless people or handicapped children; others opt to work with drug addicts or down-and-outs. Some volunteers are part of the "Independent Living Scheme", assisting disabled people in their own homes by acting as their "arms and legs". Think of a social problem, and CSV probably has someone tackling it.

When CSV was started in 1962, it aimed to enable young people to help people in need. A system was devised for marrying volunteers with projects and a scheme which first attracted 100 volunteers has grown to accommodate more than 2,000 placements each year.

A bewildering assortment of other activities are also covered by CSV, including: a youth employment and training programme; an advisory service for schools and colleges, encouraging teachers and students to take action in their communities; a media programme, linking people to community groups through local radio and television centres; and, more in the public eye, participating in the UK2000 anti-litter project.

These activities, and the Volunteer Programme receive over £10,000,000 in grants and subsidies from central and local government and the Manpower Services Commission, as well as from earnings, aid donations. The Youth Employment and Training Schemes are the most expensive to run, but the Volunteer Programme comes second, costing CSV £2,663,000 in 1985/86.

No volunteer is ever turned away by CSV; it believes that everyone has something to offer. Within the age band of 16 to 35, there are slightly more female volunteers, and most are younger than 22 years. A random sample of volunteers in 1986 showed that their educational levels were high compared with the general population, with 30 per cent attaining A levels, 21 per cent having a degree or equivalent.

CSV provides a year's work, an allowance and somewhere to live for the volunteers. In 1986, 52.8 per cent of the volunteers were registered unemployed and it is common to find that a volunteer is using CSV as a practical way to spend a year between school and further education. Others who have difficulty in finding a job, also find CSV a useful filler, stepping stone or change of pace. Of the 2,100 volunteers placed in 1986, 89 had physical disabilities or mental problems, 94 had criminal convictions and 42 had experienced drug or alcohol abuse.

When a project applies for a volunteer, the



Volunteer Cathy Compton (above) teaching at the Cove Literacy Club in Clapham and (top) with teacher-in-charge Anne Bromwich and students

project's organizers do not interview the candidate: after consultation, CSV selects a suitable volunteer and sends him or her along, unseen by the employer. Given CSV's dictum that no one is rejected, each volunteer group must be a mixed bag. When one considers the tensions and problems that beset so many community projects for "people in need", it is easy to imagine the volunteer adding to the project's difficulties rather than helping solve them.

Sue George, who runs the Cove Literacy Club in Clapham, south London, has much experience of volunteers, and has learnt how best to make the arrangement work. "We have had about 20 CSV volunteers at the Cove since it started nine years ago," she said. "And I have felt at times that I have been uncomfortably choosy in accepting a volunteer. I will often change the situation if CSV makes a mistake. I do not think he or she will fit. We also stipulate that the person must be over 20."

The reason for the age limit is that the Cove project's volunteers will be working with children between the ages of 14 and 16 who have become at risk of dropping out of school. "There are only 12 students at the Cove at any one

time, but those that are there require a mature approach: that Sue George feels it would be unreasonable to expect of a volunteer only a year or so older than the students.

Cathy Compton, the current volunteer, is 23 years old. She came to the Cove on December 1, 1986, and the project organizers are very pleased to have her. "We had asked for someone in July to start in September," said Sue George. "But CSV are sometimes a bit slow and we still didn't have anyone by November. When we chivvied them, Cathy appeared in the 'national' computer, sounded like what we were looking for, and we asked for her."

After finishing a four-year HND course in fashion design and embroidery, Cathy worked in various community programmes, often with craft projects or doing artwork for voluntary groups. "I wasn't keen on going into the fashion world but I did enjoy teaching craftwork and art," she said. "I came across CSV through a youth club where I was working in Northampton. I was quite interested in the idea of training as a youth and community worker, but I wasn't sure I could do it. I asked CSV for something tough so that I could test myself."

London also appealed to Cathy. "Joining CSV

gave me the chance to move here, accommodation provided, so it made it all easy. I am enjoying working at the Cove - in the morning I help individual students with their work during the structured lessons, and in the afternoon I do practical things with them, such as craftwork, art take them out somewhere, horse-riding, a museum - wherever they want to go."

A volunteer at the Cove walks an undefined path, lacking the authority of a member of staff, but free from full responsibility. But Anne Bromwich, teacher in charge, is emphatic that they are not second-class citizens. "The volunteer has a special role to play as an intermediary, a friend that has more time to listen than a teacher and who can respond more quickly because they are not involved with teaching 11 others."

"A student will often turn first to a volunteer if they have a problem. A good volunteer will know when to give advice and when to refer the difficulty to a member of staff. We do not regard a volunteer as being a stand-in for another teacher because they bring another dimension to the project which it would not be possible for a teacher to provide. It is also helpful having someone in their twenties - older and more experienced than the students, but considerably younger than most of the staff."

Each week Cathy and Anne meet to talk about any problems and how the work is going. "I never feel I'm being asked to do something I can't cope with," said Cathy. "But it's sometimes difficult to know where your authority begins and ends. The students need a lot of patience but they need you to be firm as well. They would let you be their dogbody, making coffee all the time, given half a chance. They tease me quite a bit, but they have never been violent."

Different volunteers have brought different talents to the Cove. Some require more support from the teaching staff than others. There is a trial month at the start of the volunteer's year, after which volunteer and project cannot easily back out of the arrangement. "But the students at the Cove always come first," said Anne. "If we feel that the volunteer needs more support than we can give, then we have to tell CSV that we can no longer work with them. That has only happened once."

Cathy has decided that she would like to train as a youth worker when her year with CSV finishes. Like other volunteers before her, the break has helped clarify her interests, although not all volunteers go into social work or others from the Cove have gone on to a range of jobs, including teaching and the police force. Cathy intends to ask for another volunteer when she leaves, assuming she can find money to do it. "It's a gamble when you take on a volunteer," she said. "And for the volunteer," adds Cathy. Judging by the Cove's willingness to retain in contact with CSV, the gamble pays off - as long as you know how to place your bet."

Community Service Volunteers, 237 Pentonville Road, London N1 9NF. Telephone 01-278 4441.

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Review

A river flowing into time

Josephine Gardiner on Philip Davies Roberts, clarity and simplicity



If, as people often say, the English language is remarkable for its subtlety and richness, then it is equally generously supplied with traps for the unwary or the foreign. The contrary irregularities and protean ambiguities of English are legion. Philip Davies Roberts has provided a new guide to its use, a book written with sympathy for ordinary speakers and writers anxious to avoid the worst pitfalls.

Discussions about the use of English have a tendency to turn into ferocious disputes, but the author of *Plain English: a user's guide* was calm and relaxed throughout our conversation and no feverish semantic obsessions emerged. Leaning well back in his chair, he said that he saw himself "more as a bystander or an observer, neither permissive nor conservative... I never use the word 'incorrect' in my book, just 'non-standard'". In general, his approach to the use and the teaching of English is marked by a combination of flexibility and precision; he shows that a recognition that there is such a thing as "standard English" does not imply a contempt for the multitudes of dialects and colloquial usages that make up the living language, that the word "grammar" need not necessarily be preceded by words like "mere" or "sterile", and that "rigour" does not mean rigor mortis.

Plain English is really a refresher course in the basics, with chapters on punctuation, grammar, style and dialects, with a long and often witty list of problematic vocabulary sandwiched between them. What makes it different is that it is designed to be equally useful anywhere in the English-speaking world, including those countries where English is just the lingua franca. The book was originally intended to be an adaptation of *The Elements of Style* by William Strunk and E. B. White (the author of *Charlotte's Web*), ubiquitous in the US ("every freshman buys a copy") but unknown here. Roberts' brief was to produce something better organized and universally applicable, which meant finding a way to edit out or sidestep all the differences between dialects, particularly the "superdialects", British English and American.

"My initial reaction was that this would be impossible, some of the differences are absolute, but then I thought that if I could steer clear of the main points of difference until I got to a separate chapter, it might work." In other parts of the book where he came to differences like theatre/theaters he just had to find an alternative word. "It was like going through a minefield."

With degrees in English from Oxford and his native Canada, Philip Davies Roberts was amply qualified to write a book of this kind. He has taught English in a secondary modern on the Isle of Dogs, in Madrid (as a foreign language) and was a lecturer in English language and poetics at the University of Sydney. He is a published poet and has worked as a journalist in Costa Rica and for Reuters in Fleet Street.

He insists that *Plain English* is intended for the

general public, not "specialists, academics in the arts, writers or journalists; they would all need something much more ambitious and wide-ranging". Maybe, but there can be few people who will find that this book has nothing to teach them: journalists, for instance, frequently cite "old adages" and few of us have never talked about "planning ahead" (both tautological). Some members of the education world might be interested to learn that it is "non-standard" to use the word "relevant" without mentioning what.

Listening to American politicians, British speakers have sometimes been moved to ask whether the two superdialects are moving further apart. Is this happening? "I wouldn't say so, I think even Americans think American politicians are speaking a different language... that's a

dialect, an inflated jargon. It would be difficult to quantify the difference between them, one isn't standing still while the other is moving away, it's like a river flowing into time."

Wasn't it difficult not to emphasize his own personal semantic likes and dislikes in *Plain English*? "Yes, and I don't think I completely avoided that, but I did try to show when it was a quirk of mine." He does admit to some private hates, however: the feminist use of the grammatical term "gender" to mean "sex", "cellmate" to mean "chaste" rather than just "separated" and "aggravate" for "irritate". Instead of "to make worse". The use of "lay" for "lie" is apparently becoming very common in America; "I heard a very well educated person say that her dog was lying down in the corner, and then she corrected

herself and said 'I menn laying down'; I think she thought 'lay' is for animals and 'lie' is for people!" On the currently vexed question of grammar and how much of it to teach, Roberts is characteristically calm. While he believes that knowledge of the principles is essential and familiarity with the terminology is useful, he suggests that this knowledge is not actually very difficult to absorb. "It's just a shorthand way of talking about the principles of the language, but I don't think one needs to spend a lot of time on it. In my book the section on grammar is short, only 15 pages."

"It's the same if you're studying music or poetry, it helps to learn how to analyse because it makes you aware of how it is working. The completed analysis is of no value whatsoever, it's the act of analysing that is of value, not the product... somebody else's grammatical analysis of a sentence isn't going to communicate much to you."

According to Mr Davies Roberts, concern about standards of English literacy is not confined to Britain. As a university teacher in Australia he noticed "an increasing need for remedial English; when I started teaching there in the mid Sixties you could take it for granted that every student would know about spelling, punctuation, what

'I think the main mistake people make is in not being direct; they think that it has to be dressed up or it will not be given weight'

grammar was all about, but by the time I left in 1980 you couldn't assume any of that." In America "they are now coming back to the grammatical terminology" and "one of the big sellers in Italy last year was a book rather like this one". But in Canadian high schools, "the emphasis is still very much on doing your own thing" - however innocent of grammar or punctuation that thing might be. "They're mixed up in a strange kind of way."

On the question of style, Roberts advises his readers to aim only for simplicity and clarity. Isn't there more to it than that? "I think the main mistake people make is in not being direct; they think that something has to be dressed up or it will not be given due weight. The business of developing good style beyond that is best left to happen, you can't teach it."

For would-be writers he recommends stoicism: "While talent helps," he says, "the chief prerequisites are really faith in oneself and the will to endure."

Plain English: a user's guide is published by Penguin at £2.95.

Fiction from folktales

by William Walsh

very different sensibility from what we are familiar with in Genesis and Isaiah.

Alla Rifaat's stories in *A Distant View of a Minaret* are the product of an intense and exclusive Islamic spirit joined paradoxically to that powerful female principle which works so strongly in the depths of myth. The stories are notable for their potent sexuality and for Alla Rifaat's success in reconstructing the life and character of that race of tough-minded and highly individual women which can flourish in apparently oppressive conditions conditions she shows no disposition to question or object to. Another principal theme, as her admirable translator Danyal Johnson Davies points out, is death. This is tremendous subject matter, death and sex, is dealt with within the formal pattern of Islamic religious discipline. The effect is of great strength and impeccable discipline.

In the African stories the folktales are closer to the surface. Senegalese *Quarante* and *Un village* are drawn from many places and periods. The tales are all touched by Jewish individuality. They are mostly eastern, Jewish and romantic, a

officials in which primitive practice is contrasted with a settled moral authority. There is a clear indication of French influences in the tone and manner. The Nigerian writer Ken Saro-Wiwa described as an ex-college lecturer, an ex-Cabinet Minister and an established business man clearly has a wide experience of life. He gives a number of vivacious and exact reports in clear and unaffected prose of folk practices in a tumultuously varied society. The energy of a direct uncluttered style matches the vigour of a peasant population agricultural and tribal even when it settles in the new, sprawling African cities.

How the ancient myths and their inner curbs and taboos decay as an influence can be seen in Cyprian *Ekweni's* *Jagua Nana* which appeared 26 years ago. *Ekweni* is an unusual writer. He gained academic qualifications in pharmacy at London University. But his early writing derived from an extraordinary group of pamphleteers, centred on the great market-town of Dulishin in Eastern Nigeria. These writers were concerned to cultivate in their readers a sense of the etiquette

of modern life in a large town and to warn them of its dangers. They took a moral stand as the protectors of the young and simultaneously failed to conceal an unmistakable fascination with what they were warning against. *Ekweni's* early work was concerned with a Nigerian Soho and its workmen with a taste for the high life, band leaders, dancers, small crooks and their friends. He wrote of this morally dehydrated world with fascinated disapproval. A similar moral ambivalence shows in *Jagua Nana*, a study of an ageing night-club habitué and her youthful lover. There is undoubtedly a curious charm - especially in their use of pidgin - in the inhabitants of this murky world, but it is hard to take the novel seriously.

The most accomplished and the most affecting of these folktales-derived stories is Richard Rive's *Buckingham Palace: District Six*. In this bleak South African novel the significance and the use of the myths in *Ekweni's* *Violin* are savagely reversed. The kings, princes and palaces are replaced by the graffiti on a wall on the outskirts of District Six - now levelled to the ground and surrounded by barbed wire - which says *You are now entering Fulby Land*. It takes an exceptional talent to keep in productive balance irony bordering on despair and characters humming with vitality, humour and oddity. The caustic sincerity of the writer and the human richness of a community existing in brutally inhuman conditions make *Buckingham Palace: District Six* a rare and distinguished novel.

Ekweni's *Violin*: Jewish Folktales. By Howard Schwartz. Penguin Folklore Library £6.95.
A Distant View of a Minaret. By Alla Rifaat. Heinemann African Writers Series £3.50.
The Money Order with White Genesis. By Senegalese Quarante.
Heinemann African Writers Series £2.50.
A Forest of Flowers. By Ken Saro-Wiwa. Saro Star Series £2.95.
Jagua Nana. By Cyprian Ekweni.
Heinemann African Writers Series £3.95.
Buckingham Palace: District Six. By Richard Rive.
Heinemann African Writers Series £3.50.

This set of books presents a curious abridgement of time and development. All have in some way to do with myth, of which Rive asks in the epigraph to *Ekweni's* *Violin*, a collection of Jewish folktales, "How should we be able to forget those ancient myths that are at the beginning of all people?" Succession is first the myth, then the oral tale, next the literary expression and finally fiction which wholly escapes from the folk domain. Howard Schwartz's selection myth is a Jewish one, the others are not. The tales are all touched by Jewish individuality. They are mostly eastern, Jewish and romantic, a

BOOKS

Coloniser and colonised

An Olive Schreiner Reader: Writings on Women and South Africa. Edited by Carol Barash. Pandora £12.95. 0 86358 180 3. You Can't Get Lost In Cape Town. By Zoe Wicomb. Virago £3.95. 0 86168 820 8. No Langer At Ease. By Chinua Achebe. Heinemann Educational African Writers Series £3.95. 0 435 90528. African Short Stories. Edited by Chinua Achebe and C.L. Innes. Heinemann Educational African Writers Series £3.95. 0 435 90536 8.

Born in Cape Colony in 1855, Olive Schreiner was to become hugely influential both in the country of her birth—General Smuts acclaimed her as "a national possession to all South Africa"—and in Britain. Her famous *Story of an African Farm*, published under a male pseudonym in 1883, launched her into the political and intellectual London circles that included Havelock Ellis, Eleanora Marx, Edward Carpenter and Karl Pearson. She then began to explore the politics of gender, but returning to South Africa she addressed herself also to questions of race and politics. Her commitment to and continuing importance for feminism is undeniable, yet

within the South African context a greater issue has always been the oppression of the black majority. As a white woman she was both coloniser and colonised, a campaigner both for racial justice and the Boer cause.

This contradiction is ever-present in her shorter writings, collected together here for the first time and giving some idea of her complex and contradictory personality. Grouped chronologically in reflect her personal and political development, the writings range from a tenderly observed portrait of childhood ("The Child's Day") to allegories such as "Three Dreams in a Desert", laden with sexual imagery, to tracts such as "Woman and War" (1911), in which the issue of difference but equality between men and women is raised, and "The Dawn of Civilisation" (1920), a consideration of pacifism on which she was working at the time of her death. Sometimes through the shoen of idealism is glimpsed a kind of unconscious liberal racism, as when in "The Native Question" (1908) she says somewhat patronisingly of the Bantu: "We have a great material race, wisely handled", or where in the visionary essay "The Woman Question" disparity between the social reality of Europeans and Africans is ignored in favour of an over-generalized view of

women's experience and the maternal ideal.

No man ever yet entered life farther than the length of one novel-cord from the body of the woman who bore him. It is the child-bearing woman who is the final standard of the race, from which there can be no departure for any distance of time in any direction: as her brain weakens weakens the man's she bears; as her muscle softens softens his; as she decays the people decay. We, the European women of this age, stand to-day where again, in the history of the past, women of other races have stood; but our condition is yet more grave, and of wider import to humanity as a whole, than theirs ever was.

Zoe Wicomb's fine collection of stories, *You Can't Get Lost In Cape Town*, is also rooted in apartheid South Africa, and clearly shows that for a coloured or black woman in that country freedom, respect and personal identity are not easily achieved even after a tortuous journey from rural childhood to education in Cape Town to exile in Britain. Tempting as it may be to seek autobiographical parallels between the author's life and that of her heroine Frieda Shenton (despite the insistence in the book's final pages

that "they're only stories. Made up. Everyone knows it's not real, not the truth"), Zoe Wicomb's imaginative talent is undeniable and she has an enviable ability to draw her reader willingly into a society that perhaps meets blunter treatment. Her triumph is to have created a singular fictional character whose shared reality is yet so recognizable.

An acknowledged inspiration to many of Africa's newer voices is Chinua Achebe, for 30 years that continent's most prominent novelist and one of the few to be accorded his rightful place in world literature. Reissued in the newly launched African Writers Series is his second novel, *No Langer At Ease*, a skilful depiction of the conflicts of modern Nigerian life which whets the appetite for Achebe's new novel—his first for 20 years—to be published this autumn. *African Short Stories* is a welcome reminder, if one is needed, of the breadth of originality nurtured in Africa as exemplified by twenty contributors who include Senegal's Sembene Ousmane, Ghana's Ama Ata Aidoo, Kenya's Grace Ogot and Ngugi wa Thiong'o and from Southern Africa Nadine Gordimer, Bessie Head and Dambudzo Marechera.

Margaret Busby

Thin line

Literary Theory and English Teaching. By Peter Griffith. Open University Press £6.95. 0 335 152503.

With deconstruction and narratology now respectfully gingering up university English courses, Anthony Adams, general editor for this English, Language and Education series, believes it is time for secondary-level teaching to catch up with "contending current academic literary theories". If so, comprehensive teachers can brace themselves for a veritable hoj's back of technical jargon. They will find the glossary selective: "discourse" (à la Barthes' terminology), "extradiegetic" and the insidious "valorize" (an unexplained).

Sensing that teachers won't take such language readily to heart—"Does any of this matter?" Griffith muses on page 18: "Like so much literary theory, it lectures along a thin borderline between stating the obvious and marshalling a complex of terms and concepts that seem to have little to do with human experience."

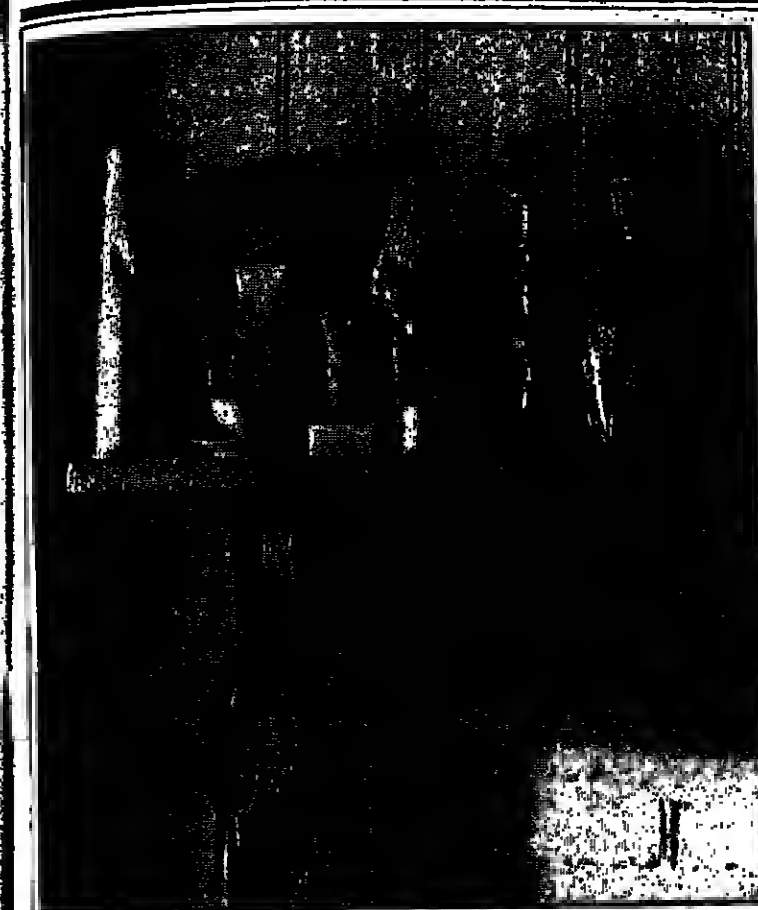
Rescuing some negotiable ideas from the work of Barthes, Saussure, Genette, etc., Griffith explores the science of narratives and (in a chapter headed "Putting the Reader in her Place") considers the complexities of the reading act itself, a process further complicated by theorists, who not only take the fun out of it, but also deny any "authority" to the "marks on the page". Stanley (Is there a Text in the Class?) Fish gave students a "poem" to criticize, which was merely a list of names. Reading their analysis, presumably amused Fish and without pleasure as an outcome, "the English curriculum is not justifiable".

In post-structuralism the reader's pains must focus neither on some "core" of meaning (it doesn't exist), nor on "mere consumption" of the text, but are directed towards actively forming her own meaning, in defiance (if necessary) of the author's. Practical discussion of texts is scantied until chapter six, where Griffith takes a fresh look at *Ton Sawyer* (a modern Beckett's urge to rewrite this classroom favorite "might be the best outcome of all").

Broadly, Griffith reminds us, "the classroom should resonate to as many different discourses as possible (incorporating)... historical and social variation". But from this point on Bageltonian sympathies, already sensed in the issue of literature as a social institution (chapter five), emerge strongly. The aim is to produce criticism which has been jointly suggested by sociology and politics: stripped of its core, it will not go on perpetuating the "dominant (bourgeois) ideology" from generation to generation. Playing Huxley to Bagelton's Darwin earns Mr Griffith full marks from the Open University; but some teachers, one hopes, may think twice about this sort of fellow-travelling.

Bryan Robson

BOOKS



The area where Widescombe Fair, Buckfast Abbey, Hay Tar and Dartmoor are to be found is celebrated in Dartmoor: the threatened wilderness by Brian Carter and Brian Skilton (Century/Channel £41.95), with some notably evocative words and pictures. Here, Ned White's maatspleet, in Postbridge.

Out of the sky

Add Rain. By Fred Pearce. Penguin £3.95. 0 14 052380 4. Mayday at Chernobyl. By Henry Hamman and Stuart Parrott. New English Library £2.95. 0 450 40832 2. Prospectus for a Habitable Planet. Edited by Dan Smith and E.P. Thompson. Penguin £3.95. 0 14 052382 0.

These three works are of very unequal merit. *Add Rain* is undoubtedly the best. There is no attempt to make capital out of a serious problem by styling a somewhat strident and hysterical note. Quite the contrary: the treatment of the matter is thoughtful, dispassionate and fair. It emerges that "add rain" is a far more complex phenomenon than vulgarly appears, involving, among other things, unsuspected and unexpected reactions among chemicals more or less harmless to themselves. Moreover, some of the effects, such as the pollution of estuaries and rivers, are apparently due less to the rain, than to what has been in some soils after rain fall. Beyond these complications are others in some ways more portentous: for instance, there is no agreement about how the perceptible damage to forests actually occurs. Two theories dispute the field; neither is wholly satisfactory.

These and other related topics are discussed in such a way that a layman can follow the broad lines and and with a somewhat more informed opinion about the matter. Mr Pearce gives no facile remedies. He contemplates himself with showing that the problem of acid rain is in principle solvable; but that the difficulties in the way are many, not the least being the unwillingness of nation-states to agree to concert measures that inevitably require some loss of sovereignty.

The work on Chernobyl is interesting. The facts, such as they are known or surmised, are set down; but there is an unpleasant stridency about the style and technique which show the authors labouring to produce an effect that would have been greater had there been less evident straining to achieve it. Moreover, the book is stuffed out with digressions of Russian history since Stalin with great interl. Inter alia, to show that certain aspects of the events leading to the nuclear explosion are peculiarly Russian: inadequate materials, compromised safety standards, and others. But anybody familiar with the state of the nuclear power industry in America and Britain: since the beginning of the commercial exploitation of nuclear power will find some of these familiar and un-Russian. Chernobyl may well be the worst nuclear accident so far. The reaction to it of all

governments was hardly astonishing. They merely attempted to follow the precedent much more successfully set by the British Government after the Windscale accident in 1958 which, not until 20 years later or more, was quietly admitted to have released radioactivity equal to that of Hiroshima. In 1987 much more is known, and concealment correspondingly more difficult. That sufficiently explains why the attempt to emulate the earlier British success failed.

It is astonishing that in a work dealing with nuclear accidents of this kind there is not a single mention of that at Windscale, material about which is certainly not lacking. While this omission does not lessen the interest of the disclosure reported about Chernobyl and its effects in Russia, political, economic, ecological and so on, the treatment of the issues raised for mankind must suffer from a failure to deal with the pattern of concealment and misrepresentation, already decades old. As a discussion of this side of the matter, the book cannot be recommended, however fascinating with respect to Chernobyl itself.

The *Prospectus for a Habitable Planet* is a wearisome production. The only essays that have a breath of life are those that make no attempt to be realistic or practical; and they come from people in exile or with experience of the realities of socialism. It is astounding to find the British Labour Party held up by the British contingent as beyond discussion the vehicle for realizing some of the more radical hopes of humanity, when one recalls how, at a time when a dramatic refusal would really have altered world history, Attlee and Bevin instead scuttled to Potsdam to endorse America's resort to nuclear weapons; and later treacherously set Britain in secret on a path to nuclear war. The essay by the British writers gives a false impression of realism and practicality. False, because the really important question, "who is to put the positive political recommendations into effect?" is not recommended, beyond bland generalizations that take for granted just what should have been thoroughly discussed.

It is clear that had the authors concerned known how to set about doing so, they would have produced something more substantial. The fact that they have not means presumably that they cannot, and all their supposedly practical suggestions are consequently no more than pie in the sky, to which it is pointless to attend. In the hopes of finding guidance that will lead to a result.

Pierre Watter

What do you count when you count? sleep? Is it sheep jumping over that gate? What do sheep do when they cannot sleep? Well, according to Satoshi Kitamura, like other insomniacs, they get up and go for a walk, in the course of which they count other things up to 22 (a strange number at which to stop). When Sheep Cannot Sleep (Black £5.95) is an endearing counting story, amusing enough to hold the attention of adults and fantastic enough to amuse children. It also has an index at the back to check on your counting.

The Baron's Hunting Party, a counting story by Sally Kilroy (Viking Kestrel £5.95) aims for a broader, less whimsical humour. The over-so-jolly Baron Bortle, a medieval Mr Pastry, has a hunting party so full of little jokes on the side, in fact, that pre-school children, sitting, their sides are uninterested in the counting component. Not so Lucy and Tom who in Shirley Hughes' *Lucy and Tom's 1, 2, 3* (Collins £4.95) are counted through a staid Saturday which culminates in Gran's 60th birthday. The drawings are as delightfully true to life as ever with Shirley Hughes, especially a frantic scene of the whole family getting dressed in the morning, but the text is disappointingly dull and the counting element contrived.

One Watermelon Seed by Colin Brinkor Lotridge and Karen Potkau (Oxford £4.95) attempts to live up to the predestined sequence with a gardening theme. Up to 10 it is planting and growing, from 10 on, in 10s, it is harvesting. The pictures are bright and the idea good, but somehow it is a bit stilted. More disappointing yet is Brian Wildsmith's 1, 2, 3 (Oxford £4.50). Mr Wildsmith's smart semi-abstract drawings hold no interest for children.

With relief one turns to John Burningham's new set for Walker Books. *Colours Book*, *Alphabet Book* (£4.95 each), and *Number Book* (£4.95 each) are full of the absurd glee which Burningham has made particularly his own. The counting book, with children up a tree, is exemplary, showing how a minimum of story with "user-friendly" pictures can emphasize

Argonauts

The Ulysses Voyage: Sea Search for the Odyssey. By Tim Severin. Hutchinson £14.95. 0 09 168340 8.

This ingenious and ominously readable book sets out to prove that Homer's *Odyssey* was in fact the story of a real voyage to Ithaca made by Ulysses after the siege of Troy. To do so, the author and his international crew, sailing in a replica Bronze Age 20-oor galley, the *Argo*, and using ancient navigational aids, cautiously followed Homer's account, discovering to their joy that coastal landmarks and folk tales often coincided, leading support to their theories. By a judicious mingling of extracts from Homer and his own words, Severin recreates the harsh life of the crew of a Oreek galley, board night and day to their oars, or dependent on favourable winds, or dreading sudden violent squalls.

From deductions made, we follow the travels of the wily Ulysses when he set out on his return journey from Troy, then a port, now inland, and sailed up, with his 12 ships, all doomed to disaster. The *Argo* was able to follow the course of his hit and run raid on the Thracian coast and his galeswept rounding of Cape Malea, but the belief that he was driven south to land on the coast of Cythra could not be substantiated. He was, though, tracked to Crete where he blinded the ooe-eyed Cyclops, and where later, as Severin was, he was at the mercy of Acolus and his bag of winds. The sites of the massacre of some of his companions in the Mael, or Crete's dwelling, and of Scylla and Charybdis are all identified, and after escaping all hazards, Ulysses emerged as the sole survivor, to spend seven years stranded on Ithaca with Calypso. With no galley remaining, his homeward route to his faithful wife Penelope could not be followed by *Argo*, so Severin's own odyssey has perforce to end.

A series of beautiful photographs and detailed maps add to the pleasure of this exceptionally well-produced book.

Eric Church



An autumn scene from Diek Bruna's *Through the Year with Boris Bear* (Methuen £1.95)

CHILDREN'S LITERATURE

the numbers without making them into a chore. The urchin-with-hat who guides the reader through the nursery basics seems to live at a tangent from the entities he illustrates; he doesn't care if you know the numbers or not.

For some children therein lies his charm, for others the security implicit in the caterpillar of Binkworth Bear will have more appeal. Annie West's well-merchandized ursine appears in his Alphabet Book, Counting Book, Colours Book, and Opposites Book (Macdonald £2.50 each). The text is alliterative and pithy and the books well presented, with identification made pleasantly easy.

Chlin and Jacqui Hawkins in their *Busy ABC* (Viking Kestrel £5.95) by contrast indulge in a more manner of naughtiness and mess, with gags in balloons over every character's head. When all is said and done, it's still the same old collection of 26 letters, and dressing it up too far can lose sight of the basic learning task. Annie's *abc* by Amie Owon (Orchard £4.95) is another beautifully presented book, with several zany entries in the cat-

logic. Misbehaving helicopters and melting ice-creams cause delight amongst a young audience, and older readers will enjoy some of the jokey detail, but the book's chief enjoyment comes with the exquisite neatness of the drawing and colouring: a good encouragement to tidy writing!

Of course, there are more subtle ways of inculcating number and naming than in the straight catalogue or thinly disguised list. What Happened to the Planet? by Gillian McCure (Deutsch £5.95) combines an elaborate counting (with addition and subtraction) saga with its slightly menacing tale of a toddler's picnic gone wrong. Devouring nature, as the hallucinatory drawings suggest, does away with any number of individual things. Ms McCure's work has something of the monochrome of fairytales. Come Out and Play, Little Mouse by Robert Kraus (illustrated by Jose Arruabarrena and A dene Dewey (Julia MacRae £5.95) is full of more cheerful threats. It's the usual, Tom-and-Jerry-derived cat-and-mouse chase, but in it the days of the week are incorporated. It's hard not to feel sympathy with the cat, who is terribly, toothfully stupid as always. The exuberant text and pictures are perfect for beginners in read aloud in parts and the dramatic denouement is thoroughly enjoyable.

The inimitable Roger strikes again in *Ruger Takes Charge!* (Burdley Head £5.50). Susanna Greiz's belligerent pig almost meets his match in Ftu next door, deputed to look after Roger and his younger brother Nelson while Mum is out. Ftu is mortified, but not before she has given Roger and Nelson an ad hoc lesson in colours and finding things. All good dirty fun and raucous laughter, and a good go at the colours thrown in. Conversely, some basic counting in a retold fairy tale. *The Four Good Friends* (North-South £6.95) swings smoothly along. Virtuo is rewarded when the peasants' forest pots rescue them from the knight's prison. Though the tale is rather simply told, the drawings are satisfyingly detailed and the counting well integrated.

Victoria Neumark

African classics

Last year Longman launched their African Classics series, now extended by five new titles. The first is a true and unique classic, first published over 70 years ago. *Native Life in South Africa* (£3.95) by Solomon Tshekisho Plaatje, a founder of the African National Congress, describes the devastation of African lives and hopes that followed the Natives' Land Act of 1913, part of the series of planned disposessions that were consolidated into apartheid. Plaatje, a black journalist believed that the outside world would act if it knew of the careful policy of reducing the "natives" to servility, and, against all the odds, travelled to Britain and the US to put his people's situation before the politicians and the public, and succeeded in getting his remarkable testimony published. Nothing happened.

The Dilemma of a Ghost and *Anawa* (£2.95 each) presents two dramas of cultural conflict and contrast by the Ghanaian playwright Ama Ata Aidoo, and the Nigerian novelist Isidore Okpewho's *The Victims* is a tragedy of resentments and hatreds building up within a family (£3.50).

Aminata Sow Fall's *The Beggars' Strike* (£2.95) is a delicious satirical fable of another aspect of conflicting values. The beggars have a highly organized informal economy of their own, based on the fact that Allah rewards almsgiving not only in the next life but in this one, offering promotion and success. But how is the Director of Public Health and Hygiene to ensure his own ascendance in the hierarchy of government without clearing the beggars off the streets to make them fit for the growing tourist trade?

Master and Servant by David Muiwa (£3.95) first appeared in Kenya eight years ago. If that seems a bit recent for a classic, readers here should judge when they've read it. The publishers' claim that this "turning-point novel, of adolescent discovery set at the end of colonial rule" is one of the "finest works of contemporary African fiction" is certainly true. It is an outstanding book in a series of rare quality.

Colin Ward

Ten women, to pass time spent in quarantined "narrative" 100 different (some less "different" than others) tales. The voices in *The Women's Decameron* (Methuen £3.95) are all regurgitated through Julia Voznesenskaya's (or her translator W.B. Linton's) folksy tone. Nevertheless, the stories of love, rape (frequent), jealousy, money, work and life in the Soviet Union continually fascinate. Clever title.

R.C.



This is how the street in St. Andrews looked in 1900: an illustration from *Exploring Scotland's Heritage: Fife and Tayside* (HMSO £6.95). The book is part of an excellent series, full of accessibly-presented historical information.

Catching up with the past

The Moral Universe of Shakespeare's Problem Plays. By Vivian Thomas. Croom Helm £25.00. 0 7099 4322 9. Ben Jonson. By Peter Womack. Basil Blackwell £15.00 and £4.95.

"A Jonson who is not only readable, but usable, for our own times" is the claim made by Terry Eagleton for Peter Womack's *Ben Jonson*. A similar idea of the recalcitrant modern relevance of Shakespeare's problem plays emerges from Vivian Thomas's study—"the modern world catching up with Shakespeare".

Vivian Thomas begins by questioning the term "problem plays", and in a clear and useful review of the relevant literary criticism, traces the changing reactions of the public to this difficult group (those "serious dark and ironical comedies" pinpointed by Dowden in 1875). The present author has not included *Hamlet* but concentrates on *Troilus and Cressida*, *All's Well That Ends Well* and *Measure for Measure*.

Each play is given a chapter of detailed examination, in terms of a key

concept. The wide range of commentary is direct, clear and copiously illustrated from the texts, and cannot fail to stimulate interest. For instance, the chapter on *Troilus and Cressida* ends with an account of the RSC's production in 1985 while that on *Measure for Measure* outlines the contemporary struggle to bring sexuality within the law which culminated in the 1969 legislation making incest, adultery and fornication into secular crimes instead of spiritual lapses.

There is also an excellent detailed chapter on the sources of the plays, of which the examination of the links between Shakespeare's play and Chaucer's poem is the most interesting. This would be extremely valuable for a level coursework. Each chapter ends with notes which would lead on to the work of other critics: it has a clear index and bibliography.

Both books deal with plays that show a world in disarray. Shakespeare portrays divided fragmentation and disintegration, while Ben Jonson depicts folly and greed in a vast, chaotic world. Like Thomas, places his

subject against his background. The results are illuminating. Of particular importance is the history of the theatre itself. Jonson lived in a rapidly expanding London where for the first time in history, theatre was regularly operating as a capitalist industry with shares owned by a restricted group of actors thus exposing it to an audience of no externally given homogeneity. This helter-skelter plot audience had to co-exist with the king and the court. He shows that with the masque, the theatre of illusion, and the perspective, only one person, the king, had that perfect view whereas the playhouses had no comparable monolithic orientation. Jonson wrote to be published, unlike Shakespeare, and was aware of the difficulty of finding the national "everyone". The complexity of the concept "character" in the drama is explored with useful insight.

However, for Womack, the most important argument is that capitalism was responsible for the ambiguous nature of Jonson's comedies, for Jonson lived in the gap described by R.H. Tawney when morality had failed to

cope with the intelligence of rising capitalism. He explains: "Unaccommodated by any ideology which could humanise his demonic polysemy, money permeates the plays, dislocating relationships, overturning authority, detaching signs from referents and values from things, disorganising the world."

Throughout the book he links the plays to the economic and cultural background but while exploring the complexities of the actor's world, he shows us the writer also affected.

Thus to the transgressive images of theatre... we can add that of capitalism. It is perhaps notable that Jonson, like Shakespeare's problem plays, dropped out of the repertoire in the 18th and 19th centuries. This study will help to show how relevant he is now, though some of the language of this book will be difficult to follow, because of its theoretical nature. Its material is fresh and challenging.

Laura Garratt

THE TIMES In the skin of a writer

Michael Ondaatje's new novel *In The Skin of a Lion*, is likely to enhance yet further the reputation of a man already acclaimed as one of Canada's finest poets. Next week *The Times* talks to the author whose accomplished writing style in poetry and prose displays an unusually vivid visual quality

...and regularly in *The Times*. Bernard Levin on the way we live now, David Miller on sport, Irving Wardle at the theatre, Frances Gibb on the law, John Clare on education, Jane MacQuitty on wine, Barbara Amiel's viewpoint, Clifford Longley on the Church, Philip Howard on words, Robert Fisk on the Middle East, Jonathan Meades on eating out, *The Times* crossword... and much more.

THE TIMES The world's most famous newspaper (25p)



It is 40 years since the independence and partition of India. It would probably be impossible to explain the significance of this anniversary in a single programme: better to approach it obliquely. Not work East (BBC2, August 15), in the first of a series of short films, chose the photographs of Sunil Janah who covered wartime famines for a Communist newspaper, then the events leading to independence. Division of Hearts (Channel 4, August 12) reflected the feelings of ordinary people in the subcontinent about partition - feelings, mainly of incomprehension at the violence, the uprooting of families, the creating of religious divisions, in previously harmonious communities and the longing of men and women for their birthplaces, perhaps only a few dozen miles away, but now irrevocably beyond their reach. The effect of these interviews was rather too oblique unless you already knew the background, but the sense of disaster, and the impotence of ordinary people to avert it, was certainly there.

The only person who was for partition was Mountbatten, said one of the Maharaajas in a two-part documentary on BBC2 (August 13 and 14). But it was the writer Saadat Hasan Manto who found the most graphic metaphor for the events. In a short story, adopted by Ken MacMillan and Tariq Ali for the film *Partition* (Channel 4, August 19), he studied the creation of Pakistan from a lunatic asylum where the inmates are forcibly divided in line with the new map of the country. Manto's story centres on one old man, being visited for the last time by his daughter whose village will soon be out of bounds clear that, in his view, the lunatics are not those confined in the asylum.

There was a formidable cast: Saeed Jaffrey, Zia Mohyeddin, Zoltan Segal, Roshan Seth and John Shrapnell; and the film underlined Manto's derisive view of the events by getting them to play both the "lunatics" and the officials debating the insanity of partition. Even so, the ironic message could have been conveyed more concisely and with fewer words. The television version of the film was shorter than the one premiered at the Edinburgh Film Festival.

We like to keep certain traditions alive. People expect that. And one of the things we do is to celebrate my birthday... a fictional, and largely irrelevant storyline linked the different

Reshao Seth in *Partition*

Television

Divide and rule

parts of Maharaajas, but there was at least nothing fictional about the Maharajah of Jodhpur, whose birth day was being celebrated, or about the Maharawal of Dungarpur, who looked back with regret to the years of the Raj and whose unrepentant claim might have reconciled you to the extravagant displays recorded by the camera or gleaned from the archives. Most of these princes spoke feelingly of their responsibilities towards their subjects, but few seemed to consider that this might involve anything so radical as a redistribution of wealth.

"He broke my nose in the first round... He broke my eardrum in the third... I'd like to announce my retirement," boxer Barry Michael (World Championship Boxing, ITV, August 10) knew when to quit. So did the former "heavy", one of the villains interviewed by Danny Baker for his new series *Danny Baker's Londoners* (ITV, August 14): "crime, unless you're in something big, something like the City, doesn't pay." I hope he is doing well now that he has realized that, apart from threatening to smash

up the client's premises. Someone who appears to have no regrets for the past is David Hockney, who can appreciate the benefits of having grown up in Bradford: "every time I wake up and see the sun in California, I have something to compare it with" (Channel 4 News, August 14). The accent helps, too, when you are giving a dry answer to a fairly wet question.

This is the season when *Timewatch* (BBC2, August 13) burrows through its archives to discover an item on rabbits in the medieval economy and *Food and Drink Summer Quiz* (BBC2, August 11) offers Pam Ayres a lump of dough and gives her half a minute to make it into noodles. It is also the tenth anniversary of the death of Elvis Presley. To appreciate the significance of that means leaving the roomers and swooners who were the usual fare on Radio Luxembourg in 1956, abruptly silenced by "Heartbreak Hotel" as it grabbed you like the hand from the grave in the last reel of *Carrie*. The first time is the one that counts and nothing can revive it.

Robin Suss

Preview
Portraits

TVS: Channel 4 Tuesdays, 4pm, August 25 - October 6.

An earlier series of *A Full Life*, broadcast in May 1985, gave us portraits of characters as diverse as Denis Healey, Charlton Heston and Bishop Montefiore. It also established the style and mood of the interviews: after credits evoking the tranquillity of a country lane, Jill Cochrane leads her subjects out of the garden into a comfortable drawing room or study where they are invited to reflect on their achievements and the turning-points in their careers. The interviewer is there to prompt rather than to probe.

The six programmes in the second series are devoted to Trevor Huddleston, Jane Ewart-Bliss, Christopher Soames, Barbara Castle, Dame Veronica Wedgwood and Julian Bream. The mixture as before: politics, religion and the arts; but this time the first four offer interesting parallels in their experiences of African and European politics and diplomacy. Bishop Trevor Huddleston has played a leading role in affairs in southern Africa, and a very different one from Lord Soames, negotiating the independence of Zimbabwe. Soames was also Ambassador to Paris, where Lady Ewart-Bliss spent some years as a "diplomatic



Bishop Trevor Huddleston and Jill Cochrane

wife" and can speak of the satisfactions as well as the frustrations of being tied to her husband's career. In 1976, when Christopher Ewart-Bliss was assassinated by the IRA, she was on her way to London to fetch curia in materials for a reception room at the Dublin embassy. Afterwards she received letters from women whose husbands had died some years before. In the Turkish Airlines crash outside Paris, when she had organized help, and comfort for relatives of British victims.

"I had the right kind of personality to be a diplomat's wife," the judgments are subjective but no less revealing for that. Lord Soames has had a "lucky life", Trevor Huddleston's, has been rich and fulfilling. The Bishop, in the first programme, sits in the headmaster's study at Lancing and reflects

on the career that took him from that school to Sophiatown, Steynen and Tanzania. It is clear that his experiences in South Africa did most to form the outlook of this "Christian Socialist" (he still refers to "our big secondary schools" when talking about African education), and constantly refers back to that country, for example on the question of political violence: "the biggest terrorists are the government of South Africa". At 74, he still believes he will live to see the end of apartheid and has no doubt about his political commitments: "politics is what life is about". Of the six subjects of these programmes, he is the one least likely to be found resting at the end of that quiet country lane in the credits.

RB

Tyne table

Reversing the trend for regional theatre companies to move into new purpose-built premises, Newcastle's Tyne Theatre Company is leaving the Newcastle Playhouse where it has spent eight formative years to

occupy the 120-year-old Tyne Theatre and Opera House, now restored following fire damage.

Alongside professional work by the Tyne Theatre Company, the National Youth Theatre will be using the Tyne as a regional base; there will also be a programme of theatre for education work. A "Focus on Youth" season starts the venture from August 23 to October 10. There will be perform-

ances of *Don Giovanni* by British Youth Opera, Tyne Youth Theatre in the Nickleby musical *Spikes*, an American *Godspell*, *West Side Story*, *Grease*, *The National Youth Theatre's* *Rockin' and Rollin'* and *Playhouse* the National Youth Theatre Company. Details of dates and prices from the Tyne box office on (091) 532 0899.

Timothy Ramsden

Lit Comp

Competition No 93. Report by Scylla

You were asked to write a thank-you letter after being taken out for a disastrous evening by the parents of one of your pupils. I suppose we have all had terrible experiences connected with "duty" entertainment: for instance perhaps hearing before one has actually rung the bell a terrible row between host and hostess and to discover that husband had forgotten to tell wife that he had invited guests until he himself had returned from work. But such an experience pales before your imagined ones, some of which had a ring of terrible truth. Anne Norfolk's letter sounded as if there were some experience behind it: "Thank you for last night - did Rupert's two CSEs Grade 5 really merit that experience? I adore *Aida*. How well you know the scene! Your tempo better caught the feeling, but your powerful voice outpacing her quiet aria was unforgettable... Being asked to leave was providential. With no table booked we might have waited more than two hours for supper."

D A Prince had an evening at the opera too, whose pupil brought a Walkman... "How fortunate the manager invited us to leave early to ensure an excellent table in the restaurant. Jason's masterly dissection of the frogs' legs - and vigorous account of its digestive system - augur well for a good O level pass. A pity the surrounding tables had no interest in biology. Still, I was able to catch the early train..."

Many of you were taken to surprising places: Michael Birt went with mother and "ebullient daughter" to the Old Vicarage Nite Spot. He wrote circumspcctly... Here at St Bernard's College of Higher Education we aim to see our students in the round and this was certainly the case on Saturday evening. The manager was somewhat heated when I visited him today and at one stage the ward had to be cleared. He insists on retaining certain items of Molly's clothing as evidence and I fear he will take legal action when he recovers... Mrs Audrey Bradshaw's pupil was also a "caution". Her thank-you letter reads: "... Thanks for an interesting evening on Friday. Remember I warned you last parents' evening of Jane's mischievous sense of humour. Being aware of my fish allergy she realized a sea-food restaurant would hardly be ideal. However the dessert was delicious. When I was Jane's age champagne would have given me hiccups too!" Two later remarks accentuate the awfulness: "What a coincidence we share the same taste - choosing identical outfits" and "Oh, I found my contact lens after all our searching". So to her and to the others quoted above. Commendations to Jim Sweetman, particularly for his line: "Actually I didn't know there were bars in Leamington where people dressed up

like that."

D J Hanks was also taken to the opera. He earns £12 for a letter which is not without its surprises:

"Many thanks for the evening: it was kind of you to invite me to his church service - what we saw of the opera as much as I did, and that they are granted half soon. One has to admire the lack of inhibition in today's youth: when I was 15 I'd never have dared to chant 'What a load of rubbish' through the first act of *Butterfly* at Covent Garden! The message of the intervention was, I thought, heavy-handed and provocative - I recall you have often mentioned Adriano's sensitivity to me - and at their prices they really should have installed sturdier seats."

Thanks also for the grapes: being in traction sounds, I assure you, far worse than it is.

D J Hanks

£10 each to Bob Finch and Jack Whiteside for their revelations of very different experiences:

"Thank you for a most stimulating evening. I do hope you and your wife will soon be feeling better."

Your choice of restaurant was indeed a surprise and you were not to know that Ricardo was one of our former pupils or of the part I played in his expulsion from St Michael's. Ricky, as we knew him, always had a warped sense of humour but seriously doubt if they were gerbil in any case, your wife ate very little of the main course as I recall."

It was a very different night out, but I think you were right not to pay even though that did trigger the regrettable incident with the pepper grinder.

Bob Finch

I must express my gratitude to you for a most instructive evening.

My enthusiasm for the paintings was undoubtedly reinforced by the champagne reception and clearly led to my attempt to show Rodney how an artist convey both the visual and textual beauty of the female figure. He will surely appreciate that the attention I gave to your own charming attributes was merely an artist's interest and he could return to school without any needlessly embarrassing explanations.

I must thank your husband too for his explicit and effective demonstration that I have no prerogative in artistic theories. None of us are too old to learn. You will be delighted to know that the X-rays revealed no lasting damage.

Your humble servant,

Jack Whiteside

Competition No 95. Set by Scylla. *Cleopatra on the Motorway*

"The barge she sat in, like a burnish'd throne..."

August driving fantasies may include visions of Cleopatra on the motorway. Using this as the title, up to 14 lines of verse, please, in the style of the bard himself or some other (named) poet. Closing date September 1.

Scandals

An Ideal Husband and A Man For All Seasons. Chichester Festival Theatre.

"Life is never fair," asserts Lord Goring in *An Ideal Husband* and it is difficult to deny the perspective of this dictum on the evidence of the plays being performed at Chichester this season. Within a matter of months of the triumphant opening of *An Ideal Husband*, Wilde had fallen victim of the public scandal that threatened the political career of his character, Sir Robert Chiltern. Wilde's name was removed from the playbills of his London successes and even members of the cast turned against him. Chiltern, a rising politician with a brilliant career ahead of him, avoids the fate that befell his creator - but this is theatre, and the real life. Scandals continue to haunt the political scene and Wilde's depiction of the "popular press rings true today: 'Think of the loathsome joy they would have in dragging you down, of the mud and mire they would plunge you in.' Prophetic indeed."

Tony Britton directs Wilde's comic yet serious play with a firm hand: Chiltern, guilty of insider dealing which forms the basis of his wealth and subsequent political success, is convincingly played by David Gwillim and

Barry Smith

Mud, felt and fur

Michael Clarke on the art schools' degree shows

There have been times when to name the art school was tantamount to concluding what kind of work a student might be doing but that is no longer the case. Regional influences are as inconspicuous as those of the teaching staff. So much so that natural landscape and the sober painting from life practised by John Wonnacott at Norwich are no more evident there than at Manchester or Chelsea.

There is no particular avant-garde influence either. Auerbach and Kossoff have their followers in William Butler and Sarah Florence (Norwich), Richard Elliot (Manchester) and Justina Curtis (St Martin's) and there is still a growing number of students with more expressionist ambitions, like Angela Sewell (Manchester), Catherine Damon and Louise Edgerton (Chelsea) or Michael Ross and Virginia Tevendale (St Martin's), but for every hard-nosed realist, like Michael Crozier (Norwich) and Ceri Shields (Chelsea), there are half a dozen abstractionists, whether hard-edged, like John Hickling (Manchester) and Sandy Taylor (St Martin's); boldly gestural, like Jeremy Tishler (Norwich) and Bonni Banks (Chelsea) or more atmospheric, like G Tanner (Norwich), Patrick Whalley (Manchester) and Tommy Benson (St Martin's). In fact, a return to abstraction might be the current tendency.

After a decade or more of predominantly abstract sculpture, it is the resurgence of the figurative or, at least, the immediately suggestive that attracts interest now. Precisely measured, minimally geometric pieces, like Jason Perrin's (Chelsea) are, at best, the immediately suggestive that attracts interest now. Precisely measured, minimally geometric pieces, like Jason Perrin's (Chelsea) are, at best, the immediately suggestive that attracts interest now. Precisely measured, minimally geometric pieces, like Jason Perrin's (Chelsea) are, at best, the immediately suggestive that attracts interest now.

Used to stiffen gentlemen's collars. Long before the industrial revolution, craftsmen were producing deluxe objects meant more for aesthetic satisfaction than utilitarian use, so why not now? If jewellers like Dan Dower (Middlesex) are free to carve Plexiglass into fantastic hair ornaments, why cannot Sandra Tindley (Ravensbourne) be a colour-glazed teapot into a splendid bowl or Moira Matthews (Middlesex) make a transparent piece of sculpture out of a metal and glass chair? After all, however much the elegantly coiled and studded ceramic vessels of Clodagh McColgan (Manchester) depend upon their explicit structure, they are no more suited to

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Portrait by Sophie Tilson (Chelsea), and hat by Bovall Read (Middlesex)



All-round artists

Janette Wolf on the growth of the Central School of Ballet

Term has ended at the Central School of Ballet and, like schools all over the country, the noticeboards are bare and empty. Upstairs, however, there is no summer respite for Ballet Central, the performing group of the CSB, who are currently sweating through rehearsals for a hectic schedule of performances which includes appearing at the Royal Festival Hall and at the Royal Opera House with members of the Bolshoi Ballet Academy. This latter booking is something of a coup for the CSB, whose graduates all undergo the Russian system of training.

The school was founded five years ago by the three individuals, each with a distinguished background in dance and theatre. In creating a new ballet school, they aimed to revitalize standards of dance training in this country, by introducing the Russian system of training - other disciplines such as acting and music to create a perfectly developed all-round artist. Lofly ideals, indeed, and since 1982 their commitment has been well and truly tested as the new enterprise struggled to establish itself.

For the first four years of its existence, the school had no permanent home and students were shunted around spare studios in a building belonging to the London Contemporary Dance Theatre. Classes, often started early in the morning, ended late at night, but the inconvenience did not deter students from enrolling. In 1982 there was an intake of 80 and the number of students applying for places since then has risen consistently. The school can now afford to be selective, only one in 10 girls is accepted and one in three boys.

The lack of any financial assistance from the Government or the Arts Council was a major problem. Ann Stannard, one of the founding directors, had the awesome task of raising the money to move into its own premises. The chosen site was a run-down school, which had to be totally refurbished and fully equipped at a cost of £400,000.

Continuous but business sponsorship has at least been able to provide several scholarships each year to students of merit, who would otherwise be unable to study. Because local authority grants are discretionary for the course, some students receive a grant and have their fees paid, but these are the lucky few. Many students have to take on casual work in order to finance their studies or supplement their income. It is a constant source of anguish to the CSB that there are no establishments, the only grants available being for professionals. Ann Stannard feels strongly about this policy: "What is the point of only looking after professionals? Unless somebody will help with training, there won't be any professional dancers. It seems cock-eyed to me."

In a bid to make dance training accessible to a wide range of children, regardless of race, income or background, the CSB have embarked on a series of aptitude classes for children within the ILEA region to encourage young talent and help build up artistic ability. Children are invited to the school once a week throughout the summer for free tuition. And if they show sufficient promise they are asked to attend regular evening classes with a view to studying at the school full-time at 16.

The next few years are going to be crucial for the development of the CSB and success will depend to a large extent on further donations. A school so desperately needed to ferry children taking part in the ILEA



aptitude classes to and from home (lack of transport could discourage many parents from allowing their children to participate) and to transport the Ballet Central to the lectures, demonstrations and performances which give them vital professional experience. Lighting, sets and costumes could be improved and new teachers are in short supply because the CSB could not afford to pay enough to allow them to live in London.

In the face of financial hardship, directors and dancers alike must take great heart from the school's graduate placement record. Ninety-eight per cent of CSB graduates get work immediately, although it is and to note

Tent pegs

The sooner Chichester can build its new studio the better. However friendly its temporary tent, the potential benefits huddled in knee-crushing proximity can easily turn enjoyment into endurance. And young casts are not helped by the equally cramped stage rostra and the daylight which makes peering audience faces very visible for much of a summer evening. Roll on 1989.

Taken out of Farquhar via Brecht to a Sussex setting, *The Recruiting Party* contains some 30 12 to 16-year-old senior youth theatre members, who suffered from the inadequate staging. On the first night too many groupings were shuffled into hesitantly, eyes veered and expressions faltered, all suggesting the need for greater security. More rehearsals might have helped - so might a less complex play for some ironies went beyond the young cast. However, the tale of love and adventure which emerged did contain gallant work and some individual achievements. Edward Hamilton's Captain Plume kept the pace of intrigue billing and Victoria Scott as her namesake Vitorio Bolance looked well worth all the plotting for while making her character a determined individual too.

An earlier *Jack Cowan* developed a fine, firm line in subduing servants. Best of all was Stephen Frost's Sergeant Kite. Ever alert, projecting reactions as strongly as his own lines, he managed to make that potentially tiresome device the cataphract fresh and funny. A striking performance from a young actor who clearly thinks on stage.

Performed by Youth Senior Plus Theatre (how many pluses before they draw a pension?) The Mayor of Zalamea had a well-turned aria of grief from Katie Whitlock's besmirched Isabel, and good work from Gareth Weeks, Alex Ryan, Michael Storey and (especially) James Foster, but Clare Rankin's naturalistic production was rarely convincing.

Timothy Ramsden

Central School of Ballet, Herbol Hill, London EC1. Tel: 01-837 6332.

RESOURCES

Rights

What are they and who decides? Paul Lewis reviews two new teaching packs which attempt to confront these issues

Rights
By Derek Wright and Peter Brown-John
From the series "Thinking about Social and Moral Issues"
Pergamon Educational Productions
Pupils' book £1.50; teachers' book £5.95
Religious and Moral Education Press, Hemlock Road, Exeter EX2 8RP.
Workwatch
By Liz Morton, Chris Moore and Phyllis Hyde
Single copies £1.4 incl postage; five or more at £7 each plus postage.
West Midlands Low Pay Unit, Wylverley House, 18 Digbeth, Birmingham B5 6BJ.

Rights to this and that are asserted very easily nowadays. The "right" to shop on Sunday is an example of a trivial "freedom" dressed in the pompous clothes of a right.

Rights offers no guidance on this important distinction between rights and freedoms. The book encourages the reader to think about, or at least of, many different rights. But the only distinction it attempts is between legal and moral rights, and it makes only a limited analysis of the relationship between them. The message is that in the area of rights there are no facts, only opinions.

It introduces young people to the confused thought that surrounds rights but offers no guidance as to how to cut through it - as if just encouraging people to think about something or discuss it in groups were enough. Some people say the Earth goes round the Sun, others take the opposite view. With your partner, give three reasons for each opinion and then write down what you think and why. But, please miss, does it go round the Sun or not?

Rights also omits any discussion of power and the way that those without it can use rights to challenge those with it. Nor does it explain how those with power use legal rights to oppress those without power.

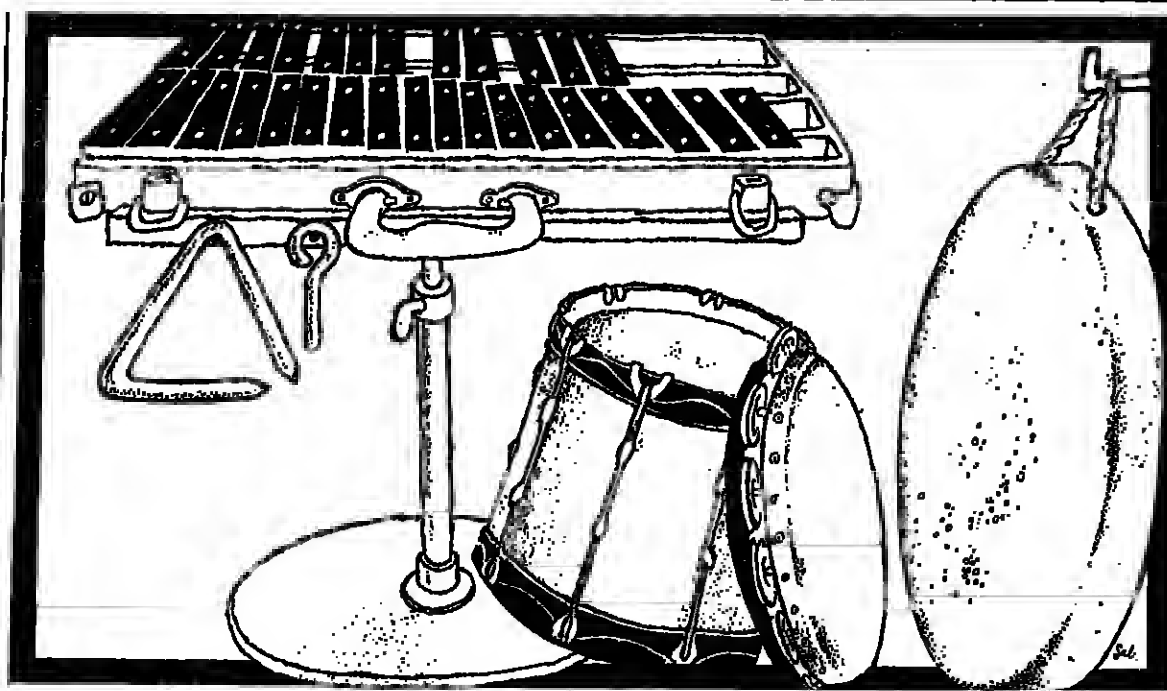
Of course, good teaching would overcome these criticisms. But the teachers' book is even more highly structured than the pupils' book. It contains photocopyable worksheets which contain information to enable the teacher to answer the questions it poses the pupils such as: (a) what can you do? (b) drive a car (easy), (c) be tattooed (more difficult), (d) have sexual intercourse (no simple answer). If you cannot answer those questions unaided then **Rights** will not teach your pupils about rights, only about confusion.

There is no such confusion in **Workwatch**. From the West Midlands Low Pay Unit, these are things workers have and which they should obtain. I was much happier with this production. It explains to young people the problems they will have in their working lives and makes it clear what they can and should expect of their employers. The information pack includes a collection of leaflets and single sheets about National Insurance, sick pay, Wages Councils, holiday pay, women in work, black people in work, young people in work, low pay, and trade unionism. In the class pack there is a set of exercises about work, profits, money and the way the Press reports on work. And there is a very nice board game about work and its role in life which presents players with real problems to resolve.

Young people will know a lot more with **Workwatch** than with **Rights**. **Workwatch** keeps them from the dilemmas. **Rights** introduces them to the dilemmas. I look forward to the publication which teaches them how to think about the dilemmas clearly.

Next week

Victoria Neumark visits an old Regent School where a London teacher is leading the move to set up "the only museum in the East End about the East End".



Fascinating rhythm

Nigel Morgan looks at percussion in the classroom

Modular Percussion System
Frame Drums: small (9 x 9 in) £39.95; medium (12 x 9 in) £44.16; large (12 x 12 in) £46.51; baby jumbo (16 x 12 in) £49.75; jumbo (16 x 16 in) £59.59
Sticks: 1 pair £1.65
Woodbells on stand: set of three £35.24

Double gong bells: small £16.44; medium £17.74
Gong bell post £9.73
Cane rattles: bottle-shaped £4.00; horse-shoe shaped £7.13; bamboo rasp £6.74

Complete set £316.71 + VAT
Acorn (Percussion) Ltd, Unit 34, Abbey Business Centre, Ingate Place, London SW8 3NS.

Percussion Plus
Glockenspiels: Soprano diatonic PP001 £27.00; chromatic half PP002 £27.50; alto diatonic PP003 £37.20; chromatic half PP004 £27.90
EJ Arnold & Son Ltd, Parkside Lane, Dewsbury Road, Leeds LS11 5TD.

When Carl Orff met the founding father of ethnomusicology, Curt Sachs, in the 1920s, his interest in simple instruments was fired. "In the beginning was the drum," said Sachs. Drums and rattles provided the backbone of work with improvisation and rhythm. Later a chance invitation to the home of two Swedish sisters to see a puppet performance sparked off a conversation about the gamelan orchestra, accompaniments to Indonesian puppet dramas. Not long after, Orff received from the two sisters a parcel containing a gamelan xylophone. The rest is history.

Orff initiated the creative use of percussion in the classroom, and interest in the medium is growing, with awareness of the richness of ethnic musics. His ideas are now well integrated into classroom music schemes. They received a boost in the late Sixties with the development of the creative music practices of composers and educators such as George Self and John Paynter, who saw in classroom percussion a way in to the language of the "avant-garde". The result was an explosion of imaginative activity in

the classroom. His ideas are now well integrated into classroom music schemes. They received a boost in the late Sixties with the development of the creative music practices of composers and educators such as George Self and John Paynter, who saw in classroom percussion a way in to the language of the "avant-garde". The result was an explosion of imaginative activity in



secondary schools that took much of its impetus from the music of Cage, Stockhausen and Messiaen, composers who have explored and extended the palette of percussion sounds and techniques.

By the early Eighties, the influence of rock music into the curriculum brought the drum kit, and more recently, the drum machine, a small computer-based instrument featuring digital sound samples of real percussion instruments that can be programmed in step or real time.

The formal use of percussion as instrumental accompaniment has been extended by many teachers who have seen the results of the work of John Stevens (whose excellent book *Search and Reflect* offers percussion based activities) and Peter Renshaw's Communication Skills course at the Guildhall School. This approach attempts to create an environment for music-making that depends on collaboration, intensive listening and a precision of performance that includes a wide range of musical skills. Group games and exercises, often using only percussion, are now the starting point, and can be seen in use from the infant classroom to the university. In this, together with the emphasis on the multi-cultural aspects of music, we are rediscovering the source of Carl Orff's original enthusiasm.

A range of percussion instruments that seeks to complement this rediscovery has been devised by Acorn (Percussion) Ltd. Since 1977 this company have been involved in ethnomusicology and Asian providing a service to many cultural groups visiting and now settling in Europe. For the educational market they have created a Modular Percussion System. This is made up of indigenous West African instruments and their own versions of West African drums.

The three square and two oblong frame drums have tunable vellum drumheads. The drums can be held or played from the floor or table top with a special rest to which can be attached gong bells or wood balls. In the primary classroom the instruments have proved practical and effective. One child's immediate response on being given a frame drum was "Isn't it beautifully made".

Constructed from English beech, the instruments and frames are indeed most attractive but extremely sturdy. There are a minimum of extra bits to lose and in the rough and tumble of some classrooms the instruments would stand up pretty well. The drums and bells can be slotted together to make a unified kit for one player which gives an impressive range of sound.

The modular approach could prove effective for secondary teachers who do not wish to commit themselves to the purchase of traditional African drums or Indian tabla (some so called educational models are most disappointing and expensive). These instruments would be valuable for the multicultural element in GCSE music and the system has been carefully designed with this in mind.

The drums do sound good. There is a considerable and pleasurable difference between playing plastic heads found on most classroom percussion and the goatskin heads these drums use. The only disappointing instrument was the bamboo rasp. Here the drum model would be a more practical and cheaper alternative. The price of the individual instruments is more than the Orff drums and tunable bongos. Primary schools have to weigh up quality against quantity. For the second year of education, the complete system would cost only just a little more than the most basic digital drum machine.

Acorn Percussion features in the 1987 E J Arnold catalogue. The firm have recently moved into the manufacture of percussion instruments themselves. The first *Percussion Plus* launch includes a full range of beaters and mallets for educational and professional use plus alto and soprano glockenspiels. The glockenspiels are modular and come in diatonic (white notes) and chromatic sections that can be put together. The diatonic glocks are supplied with three spare notes, two F sharps and one B flat, and one pair of beaters. The range is 13 notes. The aluminium notes are set on wooden bases with all-important rubber feet. These instruments are not cheap but they are extremely good. Frankly better than any other on the market.

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Rice

Toraja: Creating an Indonesian Rice Barn
Museum of Mankind, London
Until September 4
Admission free

Quietly and without much fuss, something extraordinary is taking place in Burlington House. Just around the corner from all the natty gent's suits in the Burlington Arcade a group of four craftsmen are building a large wooden structure in honour of the Rice Goddess. As little as you have heard of Torajaland in Sulawesi have you imagined a room full of the fragrant smell of carving wood where slight dark men in batik shirts with great concentration carve designs onto great logs of wood, while behind them photographs of lush green fields remind you of their home, and near them cluster groups of surprised school-children, simply watching. Instead of the foreman they have a priest to tell them the ritual time for each action. Instead of clocking on and off each man clearly works to his own rhythm.

The visitor approaches the scene through a display of other folk arts of Sulawesi: cane hats, a carved bulalase with an effigy and bier, wooden spoons and coffers. These are all impressive in their strength and simplicity, as is the water bird-sawing device to protect the rice fields. But the interesting thing to watch - and this a sad reflection on our hurried way of life - is the co-operation, with few words and mutual confidence, of a family of three generations getting on with a worthwhile job. Hopefully this can be found in Britain today outside the Museum of Mankind as well as in it.

Victoria Neumark

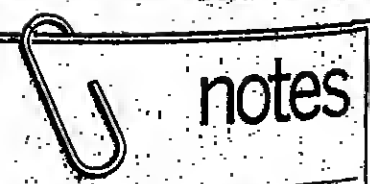
Writes

Now and Then
Young Writers' and Illustrators' Pack
By Marion Kamlish
£5.95
Now and Then Press, 47 Arlington Rd, London NW1 7ES.

This is a double pocket plastic folder containing two books of about A5 format, a Berol Handwriting pen and a pencil. One book, *Then*, consists of a facsimile of *The Scott Children*, a handwritten and illustrated story produced in 1896 by 12-year-old Gertrude Sharpe of Homestead. The other book, *Now*, is blank; and the idea is that a young reader will be inspired to produce a handwritten illustrated book of his own.

The facsimile book is charming and absorbing, and makes a wonderful document of Victorian life through the eyes of a child. The notion of producing a book based upon it is interesting, but I am not entirely convinced that many children actually operate in this way. Certainly for schools the facsimile book would be considerably more useful than the pack as a whole, although the latter might make a change as a prize or a present.

Gerald Haigh



MIDLAND BANK SCHEME
Midland Bank's University Sponsorship Scheme is intended to help those wishing to enter the banking world. Students are selected during the academic year in which they take their A levels and are offered places for the banking degree conditional upon the achievement of certain grades. They will then be able to work for 12 months within the Midland Bank Group, take the three year degree course and finally, if they wish, apply to join Midland as graduate entrants.

Group Graduate Sponsorship Scheme, Midland Bank PLC, 24-30 Holborn, London EC1N 2HY.

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RESOURCES/VIDEO

20th century heroes

From the "greatest civilian army ever assembled" to the miners at the coal face, the life of Britain in the Thirties was recorded by the GPO Film Unit. Jacquetta Megarry reviews this unique archive material

GPO Films
VHS £9.95 each or £59.50 for all seven
Post Office Educational Service,
Headquarters Buildings, 33 Grosvenor Place, London SW1X 1PX.

A major achievement of the video cassette recorder is making film accessible to schools. The difficulties of operating and maintaining film projectors, combined with the inflexibility of booking dates, obstructed teachers' attempts to integrate film with the curriculum. The release in VHS format of a selection of the GPO film unit's finest documentaries from the period 1934-41 introduces a much wider audience to priceless contemporary film stock.

An excellent booklet, with evocative line drawings and well-chosen quotations, conjures up a feeling for the film vaults of the Thirties. Each cassette contains three to five films with a total duration of an hour; the selection is neither chronological nor thematic, so teachers will need to refer to the catalogue descriptions.

The material has a major place in the teaching of 20th-century history. The generation with childhood memories of wartime is approaching grandparenthood, so first-hand film of Britain at war is invaluable. "Britain Can Take It" was filmed at white-hot intensity during one night five weeks into the Blitz of London. It was scripted by the American journalist Quentin Reynolds. Over footage of the air raid shelters, he celebrates the "greatest civilian army ever assembled... brokers, clerks, peddlers, merchants by day, they are heroes by night."

After close-up shots and vivid soundtrack of the fury of the bombing, the cleaning up operation next morning is calmly studied. A bus line on its side yet the Londoners get to work on time. Buildings that cost five centuries of labour may have been destroyed in five seconds, says Reynolds, but the spirit and courage of the Londoners was unconquerable. As a propaganda exercise, this film was extremely powerful. Reynolds took it straight to the White House where it gave Roosevelt the ammunition he needed to swing American popular opinion behind Britain's war effort.

"The First Days" portrays everyday life during the first days of the Blitz. Over shots of church towers with bells ringing, we hear the voice of Neville Chamberlain declaring that Britain is not at war with Germany. We see the preparations: air raid shelters, barrage balloons, blackout and sand bags.



The organizational task involved in evacuating 750,000 children is conveyed by the steam-hauled evacuation trains, with animals on platforms labelled with their destinations. Brass bands play for the troop trains and there is a sense of everyone on the move - children away from danger, armed forces towards the battlefields. Old masters are buried in the National Gallery. Empty seats at the British Museum and deserted theatres underline the sense of lull before the storm.

"Men of the Lightship" is a dramatic reconstruction of the Nazi bombing of the East Dudgeon Lightship in January 1940. The film uses officers and men in place of actors, and it was a remarkable success in the commercial cinema. The slow build-up of atmosphere, though effective, will perhaps pall with today's pupils. But the sheer defencelessness of the lightship against the relentless bombing - a gross violation of its centuries-old international immunity - still provokes a powerful sense of outrage. After the sinking, the crew row all night only to die of cold, hunger and their wounds on the sands of the east coast.

Several films give an insight into the work, leisure and social life of ordinary people during the Thirties. "Coal Face" was made in 1935 by much of the

same talent as made the famous "Night Mail" the following year. John Grierson produced both, and each features words by W H Auden and music by Benjamin Britten, with Cavalcanti as director.

"Coal Face" vividly portrays the dirt, labour, danger and sweat of the coal miner's day: every year, one in five miners was injured. We see how the life of the village depends on the mine, with houses owned by the pit, and ostentatious jobs difficult or impossible to find. Excellent camera work picks up telling details, like coal dust on the sandwiches being cheerfully consumed by black-faced miners. Cavalcanti edited these images from material previously shot for other purposes. The inspiration of involving Britten and Auden (both young and unknown at the time) seems to have been entirely to his credit.

"Night Mail" is perhaps the most famous documentary of all time, and here we can see how much it stood on the shoulders of "Coal Face". Directed on location by Harry Watt, it tells the exciting story of the overnight postal train from London to Glasgow, the intense work of sorting letters in the travelling post office section, and the mail being bagged and prepared for the drop. As a method of timing, "2 bridges and 45 beats" seems remarkable.

After A levels

sizeable number of students opting for a place at poly rather than at university and, as a result, many of the more popular courses are hugely over-subscribed. Good news for lecturers, perhaps, but not so cheering for those hopefuls who face unprecedented fierce competition for that precious place.

The first - and arguably most important - hurdle in this new era is the completion of the recently-introduced PCAS (Polytechnics Central Admissions System) form. With this in mind, the authorities interviewed rightly stress the importance of giving hard thought to a task too often regarded by applicants as a refined bureaucratic dreamt up by some autistic bureaucrat. It is particularly good, for example, to see special attention being paid to section nine of the form, in which candidates are invited to give "further information" about themselves. Even information about a warning against exaggerating one's own interests/abilities might have been useful here; many are the students who, when called to interview, find themselves embarrassed and even upset by close questioning on the sometimes extravagant claims made in this section. However, this is the only omission of any real note in a video

that is precise, sensible and modest. In contrast, modesty is a quality scarcely in evidence throughout the length of *Life at University*, an unpopulated sales pitch from the University of Sheffield. After some well-judged remarks from a schools liaison officer on the need for close scrutiny of all university handbooks for details of courses offered and accommodation available, the video ill-advisedly loses all pretence at objectivity and focuses almost exclusively on life at Sheffield.

A good life it is, too - or so we gather from a heavily-scripted exchange between local sixth-formers and student reps ("I'm glad you asked that question," says one with all the fired enthusiasm of a man on his fifth "take"). What we are shown is indeed impressive; the facilities for play (apparently very important) and work (rather less so, it seems) look very tempting. But the obvious artificiality of the conversation gives an altogether contrived feel to the Grand Tour and prospective students may begin, in the face of such a stream of stiffly cheerful assurances, to suspect that something is not quite right. The something almost natural to teenagers raised in a video age could well prove the undoing of this production.

able, but the system of mechanical drop and pick up - at over a mile a minute - was an integral part of a postal system whose efficiency puts to shame today's product of centralized sorting.

Teachers of media studies will enjoy the chance to observe how skilful editing adds a feeling of pace, with rabbits scurrying away from the train, blurred shots of reciprocating motion and fast-paced music combined with the rhythm of Auden's poetry. As in "Men of the Lightship", the figures are not actors, but workers of the travelling post office and the LMS Railway.

"Job in a Million" was made the following year, and follows the life of a 16-year-old Cockney post office messenger throughout his two-year probationary training. It shows the GPO as benevolent employer, offering not only a secure job with a pension at 60, but also health and welfare, and extended education up to prize day.

"Spare Time" is rich in social history, showing us the leisure activities of workers in the steel, cotton and coal industries. The very concise soundtrack leaves plenty of opportunity for the teacher to talk over it. Hobbies range from the expected (football, brass bands and cycling) to the less obvious (ballroom dancing and drama). Powerful emotional tone is provided by the hand-drawn voice choir, whose singing links a variety of shots and contrasts with percussive mine noises and the dropping of the pit cage. Director Humphrey Jennings emphasizes the diversity of individual interests of working people; the commentary (by Laurie Lee) closes with the observation: "Spare time gives us a chance to do what we like, a chance to be most ourselves."

"A Mid-Summer Day's Work" is about the laying of an underground telephone cable in the Chilterns. Perfect sunny weather and Elgar's music evoke the ominous stillness of these summer months before the outbreak of the Second World War. Over shots of the cottage where Milton finished *Paradise Lost* and the Amersham residence of Sir Francis Drake's descendants, we hear commentary in a curiously familiar voice. Closing credits reveal that it belongs to Robin Day, 40 years younger and unfamiliar in his unobtrusiveness.

"Love on the Wing" is an early colour animation film on Air Mail. A miniature masterpiece in imaginative and technical innovation, with delicately synchronized music, this four-minute gem shows how much quality and subtlety has been lost by the crude computer animations of today.

Backing up the video is a set of detailed study notes keyed to a set of slides. A mixture of photographs of the theatres at Epidaurus, Athens and Delphi and some scholarly artistic reconstructions, these are intended as "resources" for subsequent classroom discussion. But with whom? Dr Beaumont's notes are vague on this point; suffice it to say that the whole pack will be invaluable for groups studying theatre or in any level between GCSE and first degree.

The latter, indeed, might find even more in Beaumont's companion pack, *Staging Roman Comedy*. More precise than his conjectural essay on Greek tragedy, it follows him around Rome and Pompeii as he collects information about the kind of theatre Plautus knew. Still not on his heels, it then records the construction of a full-scale replica back in Warwick and an experimental performance of *Miles Gloriosus* ("The Braggart Soldier").

Once again there is a supporting booklet and a set of slides, and these too reflect Beaumont's enthusiasm. Even more than *Staging Greek Tragedy*, in fact, this pack is the perfect introduction to ancient theatre and its legacy. Forget about those gloomy Greeks; Plautus might be the earliest Latin writer whose texts have survived, but his influence is still strong today - as anyone who remembers Frankie Howard in *Up Pompeii* must acknowledge.

Laurence Alister



In chorus

Ancient Theatre and Its Legacy
Staging Greek Tragedy (video and slide pack)
Staging Roman Comedy (video and slide pack)
VHS, U-matic £35 + VAT each
Audio-Visual Centre, University of Warwick, Coventry CV31 1ER.

There is a seat on the central aisle in the ancient theatre of Epidaurus in Greece, on which television presenters always seem to sit. Some years ago Sir Peter Hall had it while talking about the amphitheatre's influence on the design of the Olivier auditorium on the South Bank. Then Ronald Harwood perched there at one point in his BBC Television series *All the World's a Stage*.

Now it has been ceded to Dr Richard Beaumont of the University of Warwick. And he has determined to make the most of the opportunity. Indeed, in the course of one 25-minute video tape he contrives to say far more about the practical realities of Greek drama than Hall or Harwood ever did.

Staging Greek Tragedy uses a mixture of film of actual sites and graphics to explain something of how ancient Greek tragedy seems to have been produced. It assumes merely that its audience will be familiar with the *Oresteia*, but it is by no means a slight, skippy introduction. Beaumont presents an impressive array of both literary and archaeological evidence to support everything he says - even conjectures about where the Chorus stood and how the famous carpet was laid in Aeschylus' *Agamemnon*.

Backing up the video is a set of detailed study notes keyed to a set of slides. A mixture of photographs of the theatres at Epidaurus, Athens and Delphi and some scholarly artistic reconstructions, these are intended as "resources" for subsequent classroom discussion. But with whom? Dr Beaumont's notes are vague on this point; suffice it to say that the whole pack will be invaluable for groups studying theatre or in any level between GCSE and first degree.

The latter, indeed, might find even more in Beaumont's companion pack, *Staging Roman Comedy*. More precise than his conjectural essay on Greek tragedy, it follows him around Rome and Pompeii as he collects information about the kind of theatre Plautus knew. Still not on his heels, it then records the construction of a full-scale replica back in Warwick and an experimental performance of *Miles Gloriosus* ("The Braggart Soldier").

Once again there is a supporting booklet and a set of slides, and these too reflect Beaumont's enthusiasm. Even more than *Staging Greek Tragedy*, in fact, this pack is the perfect introduction to ancient theatre and its legacy. Forget about those gloomy Greeks; Plautus might be the earliest Latin writer whose texts have survived, but his influence is still strong today - as anyone who remembers Frankie Howard in *Up Pompeii* must acknowledge.

Hugh David

MEDIA

You're in business

John Pardoe on a series for entrepreneurs

The Business Exchange
Channel 4
Sundays 5.15pm

In his autobiography Bertrand Russell recalls the types of people he met on a long sea voyage. He concludes that if you are looking for stimulating and interesting company and conversation you should avoid businessmen. It is a view with which many teachers will agree. It is also the problem facing a TV producer of business programmes. Of course there is an audience for business just as there is a readership for the "how I built a successful business" type of book. But is the audience wider than the specialist one? The producers of *The Business Exchange* have settled for the specialist and limited audience of pricing and would-be businessmen. They have, however, entirely avoided the problem. Teachers will want to know whether it is also a series to stimulate the entrepreneurial instinct in tomorrow's workforce. On the evidence of the first programme, I would not expect any budding young entrepreneur to be greatly stimulated by it.

Each week the programme aims to study a new business and an established one. The new entrepreneur is invited to seek advice from the one who has already made it, to discuss problems with a consultant, and with the "business vox pop", introduced by means of the telephone. The phone-in is a natural for radio, but adds nothing to television. Moreover, the time allowed for the vox pop is so limited as to be useless. If the questions or comments of those who phone in are worth hearing, they deserve more than the cursory, desperate-to-get-one-more-phone-call-in approach.

The crux of *The Business Exchange* is the study of a new entrepreneur confronting and seeking solutions to early problems. If the programme continues to find new businesses with the intrinsic interest of Mark Callum's Alternative Cleaning Company, it can afford to rely on the strength of this idea without needing it out with telephone quizzers.

Mark Callum's problem was very familiar to expanding new businesses in Britain today. The quality of the service he can provide depends on the quality of his staff and supervisors. He

has found the problem of recruiting good staff into the retail store cleaning business extremely difficult to solve. Unfortunately the answers he got from the "experts" were not as interesting as his problem.

In this programme, Robert Klapp was the businessman who had made it. The best advice he gave was to use his own company's recruitment services and ring him at his office in the morning. I suspect that Mr Klapp runs a very good company. Interestingly, it was founded by his wife - so who was the entrepreneur? Like most businessmen, however, he cannot impart how to be successful to the rest of us.

The Business Exchange is not quite the *Gardeners' Question Time* of entrepreneurs. It may be impossible for such a thing to exist. For *Gardeners' Question Time* relies heavily on the expert who is both incisive and articulate and has refined his practical experience into something which does not least approximate to a science. Whether there is a science of entrepreneurship is doubtful. Certainly it has not yet been found by the producers of *The Business Exchange*.

OFF AIR

OPEN COLLEGE chief executive Sheila Innes told *The TES* (May 22, 1987) that she'd like to see mainstream TV programmes encouraging potential students to take OC courses. It looks like the Open University has inadvertently stolen a march on the idea.

George Bulman, Granada's gloved gunshow who prefers Shakespeare to shoot outs, makes great play of the benefits of his OU course. He inspired *Bulman on Seven* (McGregor of Newcastle-upon-Tyne to approach his regional OU centre, where he found the tutor who dealt with him was also a devotee of the programme. The result is that Mr McGregor has now registered to do a foundation course.

Don Henderson, who plays Bulman, received the news on his last letters, and comments: "Crime related and detective series are often accused of encouraging violence and general lawlessness. This suggests just the opposite effect for *Bulman*."

MEANWHILE, the new series of programmes for applying rock musicians, *Rockschool*, to be shown in October, is likely to spawn an Open College course of its own, tentatively entitled *Rockies*. The idea is to complement the *Rockschool* series, which deals with the musical side of rock, by helping young musicians plan a career in music, with advice and guidance on equipment, administering and organizing a band and making it economically viable.

The course, which should be available next January, will include assignments, check lists and reference material, with audio cassettes featuring young bands' experiences and advice from music industry professionals.

One intriguing feature: how to get state aid for your band, courtesy of the Enterprise Allowance Scheme.

"YOU WANNA DROP OUT" OF THE SYNTHESIZER COURSE AND GO INTO ACCOUNTANCY!!!!



THE E FORCE - on-the-job schemes set up by the BBC and managed by Community Service Volunteers - has finished its first four-month cycle with unexpectedly pleasing results. The idea behind the scheme is to train unemployed people over 19 in media and other skills, by attaching them to BBC radio and TV programmes that deal with unemployment.

Of the 25 trainees who joined the scheme (which operated in Glasgow, Newcastle, Cardiff and Belfast) in March, eight have got jobs or have been accepted for further training in broadcasting or community work.

One now works in a women's film co-operative which makes films for Channel 4, another has a place on the BBC's Anniversary Trust training scheme, while a third has been accepted onto a postgraduate journalism course. A further two have joined the Belfast team as advisers.

Francis Sealey, the E Force co-ordinator, stresses that training people for media jobs isn't the prime purpose of the scheme, and says that lots of other training benefits can result. All the same, he's pleasantly surprised by its initial success and looks forward to more developments.

A new E Force, based in Manchester, is to start in October and other regions may well have the E Force with them by the end of the year.

The idea of having unemployed people themselves working on programmes about unemployment seems logical, and Francis Sealey sees this as a sort of social education to grow carefully through the years. "Some programmes can raise people's expectations without being able to meet them," he says.

For more information on the E Force, ring 01-927-3066.

Nick Baker

Classified Advertisements

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PUTTING THE COMMUNITY FIRST

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Background

Masterworks
Channel 4, Fridays 8.45pm
Scribes, Scholars and Saints: The Art of Celtic Manuscripts
ITV, Sundays 2pm

Masterworks, Channel 4's new five-part series on some of the major paintings in the National Gallery of Scotland collection, is in a well-tried format, written and presented by a well-practised art historian, Edwin Mullins. It aims to put each picture into its historical context by relating it to the visual and pictorial world of its time, with the commentary providing the relevant biographical, technical, social and cultural information to explain its meaning. Contradictions are ignored or sidled over, since the whole purpose is to sum up the work's essence in 10 minutes.

Mullins is something of an expert at this, offering us just enough facts, figures and illustrations to feel our way into the period and place of the painting, as in the first programme on Raeburn's 1784 portrait of the Rev Robert Walker ice-skating. Telling us about the particular weather conditions that led to the formation of the skating society, and describing exactly what the Reverend gentlemen are doing, help to build up a sense of the reality behind the smoothly painted surface, as do hearing Walter Scott's account of the painter at work and learning that this portrait was painted for the artist's entertainment alone.

But for all the descriptions of Raeburn's technique and comparisons of this portrait with others by him and his contemporaries, the approach is too elliptical to get to the heart of the work. Too often, the camera is on other works, sometimes in the same gallery, the principal one out of view. In the attempt to establish a context for the painting, it too easily becomes an illustration of the historical points made; the actual picture disappears beneath an accumulation of documented facts. Mullins should have attended more closely to Raeburn's opinion that the background should only be a shadow so as not to divert attention from the face.

Scribes, Scholars and Saints, Usher TV's new three-part series, is much more ambitious, nothing less than an investigation into why the 10 gospel manuscripts, now 1,000 years old and preserved in Trinity College, Dublin and The Royal Irish Academy, were written, how long it took and what complex methods were used to design and make them. Two of these manuscripts are famous, the exquisitely scripted and illuminated Book of Durrow and Book of Kells, but these are not allowed to dominate. In the gently persuasive, enthusiastic hands of the programme's presenter, Dr George Simkins, they have their own value and a part to play in the account.

After only one half-hour programme, the account is already fascinating. The natural, geographical isolation of the monks is contrasted with the cosmopolitan cultural significance of what they produced and the pocket-sized daily application of the books' contents almost contradicted by the sophisticated artistry bestowed upon them. The script, as Dr Simkins confirms, is an art in itself, particularly when so many capital letters and borders are embellished with significant detail, and here, it is rightly allowed to speak mainly for itself.

Michael Clarke



Cagney and Laocy: a sign of progress?

The other half

Putting Women in the Picture
BBC1
Monday, August 24 9.30pm; repeated Tuesday, September 1, 1.50pm

TV has taken to watching itself, with programmes like *The Media Show*, *Open the Box and Right to Reply*, in *Putting Women in the Picture*, barister Helena Kennedy puts TV on trial again. "I promise you this won't be a whinge," she says at the outset. "This is just women laying claim to their half of the picture."

While the programme shows little that we don't already know about the portrayal and position of women on TV, it does pull out the injustices and stereotypes together, zapping them across the screen in a fast, thoughtful and often funny documentary, produced by Clare Braddock.

Cats' tales
Radio 4
Mondays 10am until August 31

Monday, August 24 9.30pm; repeated Tuesday, September 1, 1.50pm

Michael Clarke

duced by Clare Braddock. It's a training men, sing the Weather Girls as a bevy of TV newsmen flash before our eyes. For the simple truth is that men still dominate, both on and off screen. They appear twice as often as women and hold most of the management jobs. The successes of some women have not changed the picture all that much.

On the subject of women being judged on their appearances, journalist Libby Pirves challenges Ms Kennedy to describe two of David Dimbleby's suits. Many more women have made their way into TV news and current affairs since the Sixties, when Joan Bakewell was described as the thinking men's saviour. But most are still young and pretty, and the press they get suggests that the men who admire them no longer need to be

Cats' tales
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Michael Clarke

thinking. David Elstein, director of programmes at Thames Television suggests that so many senior news people are men because women have only recently entered the field. As Ms Kennedy comments, "there are plenty of young women serving their apprenticeships. Let's hope they're given the same chance as men to gain stature and authority as they grow older."

The new values have not replaced the old. They stand uneasily side by side. We can watch the quirky comedy of Victoria Wood or attack with the leering humour of Benny Hill. In 1987, big breasts are still supposed to be funny, and quiz shows still offer contestants "power tools for him; sewing machine for her".

Audience surveys have shown that women are the main viewers of TV sitcoms, but a randomly selected panel of women on the programme argue that these are the most irritating shows on the box.

"Even if they (women) are at home waiting for their husbands, with the meal on the table, does that have to mean that they're mindless morons?" asks one. Against that, *Cagney and Laocy* is cited as an example of progress.

Helena Kennedy concludes by calling for a policy for change, and says that it won't come about until women are fully represented in broadcasting at all levels. She examines the Canadian guidelines which require CBC's output to reflect the numbers and significance of women in Canadian society.

Michael Grade, director of programmes at the BBC, who commissioned *Putting Women in the Picture*, agrees that women are under-represented, and declares that the major asset and a major resource is being wasted. A cliché perhaps, but let's hope he means to do something about it.

Diane Hopkins

An information pack is available by sending an A4 size size with a 37p stamp to Putting Women in the Picture, BBC TV, London W12 9BT. It includes sections on understanding TV, making your views known, jobs and training in TV, how things can change and useful addresses, resources and books.

confusion and boredom. Thus, this summer we have had a regular "off beat" interruption from a desert island radio station, written and performed by Jonathan Kydd. As a joke about radio itself, it goes over the heads of the primary school audience. As comedy, it is a muddle.

However, the series also includes a gripping dramatization of Rosemary Sutcliffe's *The Sword and the Circle*, starring Aled Jones. All conversation in our house ceases as we hear once more the Arthurian legend retold, but with a measure of time to spare. Even the best solutions which the knights find to a cocked hat

Victoria Neumark

Nick Baker

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1174161 118024

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By Subject Classification

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Headmaster, Hawthreys,
Bevernham Forest, Marlborough,
Wiltshire, SN8 3BA.

OXFORDSHIRE
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Sisport, Oxfordshire, OX5 0BB
Required for September 1987
A qualified and experienced
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subject throughout the school
and to teach it himself. An
enthusiastic and motivated
teacher with a strong sense of
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MODERN LANGUAGES
Teacher of French required for
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Square, London W1. Tel: 01-479 3100.

APPOINTMENTS IN SCOTLAND

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HEAD TEACHER	Tynesdale High School	£23,888
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Tynesdale High and St Kenilburgh's Academy are both six year comprehensive co-educational schools with pupil rolls of approximately 850 and 750 respectively.

Applicants for these posts must hold good professional qualifications and have successful experience at a senior level in the Education Service. Applicants should also have the drive and leadership qualities to play a leading role in the development of the Education Service in the area.

Any applicant wishing initial discussion about the posts may contact Mr D Steele, Senior Education Officer (Secondary Division) 031 229 0186 Ext 21331.

Salary will be in accordance with the current Scottish Teachers' Salaries Memorandum. Applicants must be registered with the General Teaching Council for Scotland.

Application forms and further particulars for the above posts may be obtained from Head of Personnel, Personnel Section, 40 Torphichen Street, Edinburgh EH3 8JJ.

Closing date for applications is 4 September 1987.

Lothian Regional Council is an Equal Opportunities Employer and will prevent discrimination particularly on the grounds of sex, marital status, disability, race, colour, religion, sexual orientation, nationality or ethnic origin.

**LOTHIAN REGIONAL COUNCIL
DEPARTMENT OF EDUCATION
TEACHING APPOINTMENTS**

Applications are invited from registered teachers for the undernoted post:-

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HEAD TEACHER	Broomhouse Primary School	£18,086
HEAD TEACHER	Crofthead Primary School	£15,147
HEAD TEACHER	Cowalhead Primary School	£14,229

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DEPARTMENT OF EDUCATION
TEACHING APPOINTMENTS**

Applications are invited from registered teachers for the undernoted post:-

HEAD TEACHER	PRIMARY	Salary
HEAD TEACHER <td>Toronto Primary School</td> <td>£18,086</td>	Toronto Primary School	£18,086
HEAD TEACHER <td>Livingston</td> <td>£15,147</td>	Livingston	£15,147

Salary will be in accordance with the current Scottish Teachers' Salaries Memorandum. Applicants must be registered with the General Teaching Council for Scotland.

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PSYCHOLOGY
REMEDIAL TEACHER

Qualified teacher with experience of remedial teaching. The successful applicant will be responsible for the provision of remedial teaching to pupils with learning difficulties. The post is full-time and involves a high level of commitment. Salary is £23,888 per annum. Applications should be sent to the Principal, University of Dundee, Dundee DD1 4HN.

The position is part-time (180 hours per week) for three years. Salary will be £23,888 per annum. Applications should be sent to the Principal, University of Dundee, Dundee DD1 4HN.

Further particulars from and application with C.V. to the Principal, University of Dundee, Dundee DD1 4HN.

Please quote Ref: EST/429/87/2. Closing date: 11 September 1987. 170000

EDINBURGH

The Scottish Community Drama Association are seeking a short-term Drama Teacher (October to March). The successful applicant will be responsible for the provision of drama to pupils with learning difficulties. The post is full-time and involves a high level of commitment. Salary is £23,888 per annum. Applications should be sent to the Principal, Scottish Community Drama Association, 13 Albany Crescent, Edinburgh EH1 1AT.

The position is part-time (180 hours per week) for three years. Salary will be £23,888 per annum. Applications should be sent to the Principal, Scottish Community Drama Association, 13 Albany Crescent, Edinburgh EH1 1AT.

Further particulars from and application with C.V. to the Principal, Scottish Community Drama Association, 13 Albany Crescent, Edinburgh EH1 1AT.

Please quote Ref: EST/429/87/2. Closing date: 11 September 1987. 170000

Scottish Arts Council

EDUCATION OFFICER

(Temporary Post)

An Education Officer is required to organise and implement an extensive educational programme for schools and adults for the Edinburgh International Exhibition.

The exhibition comprises recent work from Europe and North America. Candidates should, therefore, have a sound knowledge of recent developments in contemporary art and experience in interpreting and communicating modern art to a wide public.

The period of employment, a mixture of part and full time, is from September 1987 to February 1988.

A salary of £3,000 is offered as a fixed fee. For full details and application form, to be returned by 4 September, 1987, apply to:-

Art Department,
Scottish Arts Council,
18 Charlotte Square,
Edinburgh, EH2 4DF.
Tel: 031-228 6051.

The Scottish Arts Council welcomes applications from all sections of the community regardless of race, colour, ethnic or national origin, marital status, sex, sexual orientation, disability or religious beliefs.

**LOTHIAN REGIONAL COUNCIL
DEPARTMENT OF EDUCATION
TEACHING APPOINTMENTS**

Applications are invited from registered teachers for the undernoted post:-

HEAD TEACHER	PRIMARY	Salary
HEAD TEACHER <td>Toronto Primary School</td> <td>£18,086</td>	Toronto Primary School	£18,086
HEAD TEACHER <td>Livingston</td> <td>£15,147</td>	Livingston	£15,147

Salary will be in accordance with the current Scottish Teachers' Salaries Memorandum. Applicants must be registered with the General Teaching Council for Scotland.

Application forms and further particulars for the above posts may be obtained from Head of Personnel, Personnel Section, 40 Torphichen Street, Edinburgh EH3 8JJ.

Closing date for applications is 4 September 1987.

Lothian Regional Council is an Equal Opportunities Employer and will prevent discrimination particularly on the grounds of sex, marital status, disability, race, colour, religion, sexual orientation, nationality or ethnic origin.

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APPOINTMENT OF VICE-PRINCIPAL (PLANNING AND RESOURCES) - CROYDON COLLEGE

SALARY: £26,226 - Group 9 (Inclusive)

Applications are invited for the above post, tenable from 1st January, 1988.

Croydon College is a major institution of Further and Higher Education, organised into four Faculties serving the needs of both Croydon and the region. It offers a broad range of educational opportunities for trades and professions in industry and commerce, developing courses ranging from Youth Training Schemes to professional and post-graduate studies. The College also offers extensive provision for 16-19 year olds in its two Tertiary Centres.

The Vice-Principal will be accountable to the Principal and provide a comprehensive management information and resource service in order to fully support the provision of quality and effective learning throughout the College.

The post is one of two Vice-Principal posts approved for the College. The other post of Vice-Principal (Operations) is responsible for the planning, co-ordination and supervision of the academic work of the College.

Ideally candidates for the post should have substantial experience in Further and Higher Education. Experience at Senior Management level would be an advantage.

Application forms and further details are obtainable from the Director of Education (FE), Education Department, Tabernacle House, Park Lane, Croydon, to whom they should be returned by Wednesday, 5th September, 1987.

Prospective candidates who would like an informal discussion in regard to the post are invited to contact the Principal of the College, Mr. P. Phillips, on 01-780 5609.

**CROYDON
EDUCATION**

Apply: 18C, P.O. Box 471,
800 Wokingham Road, London W1,
Tel: 01-734 3300/437-9270,
(17476) 220020

**OXFORDSHIRE
COUNTY COUNCIL
NORTH OXFORDSHIRE
SCHOOL OF ART
Broughton Road, Banbury
OX1 9DA**

**LECTURER IN
COMPUTER STUDIES/
ELECTRONICS**

Required from 1st September 1987 or as soon as possible thereafter. A Lecturer Grade 1 in teaching Computing and/or Electronics.

For further details and application form please contact the Principal, the College, 18A, Broughton Road, Banbury, Oxfordshire, OX1 9DA. The post should be returned within 14 days of the advertisement.

This advertisement is an Equal Opportunity Employer. 220020

**TOTTENHAM COLLEGE OF
TECHNOLOGY**

High Road,
London N19 4RU
Telephone 01 802 3111
Principal: Mr. I.M. MacWhinney

The following posts are vacant from 1st September 1987 and the successful candidates will be required to take up the appointment as soon as practicable:

DEPARTMENT OF BUILDING

1. Lecturer Grade I in General and Communication Skills

Applications are invited from suitably qualified and experienced persons to teach General and Communication Skills at all levels with both Craft and Technician disciplines. Teaching experience is not essential as in-service training will be provided.

2. Lecturer Grade I in Carpentry and Joinery

Applications are invited from suitably qualified and experienced persons to teach technology, associated subjects and practical activities to O.G.L.1655 Craft and Advanced Craft level.

Teaching experience is not essential as in-service training can be provided.

3. Lecturer Grade I in Brickwork

Applications are invited from suitably qualified persons to teach theory, associated subjects and practical activities to the level of O.G.L.1655 Craft and Advanced Craft.

4. Lecturer Grade II in Public Administration

5. Lecturer Grade II in Business Administration

6. Lecturer Grade I in Law

7. Lecturer Grade II: Housing and Housing Law

8. Lecturer Grade II: Secretarial Studies/Information Technology

9. Temporary Lecturer Grade I: Communication Studies (One year)

Required to teach 'A' Level Communication Studies and General Studies to 'A' Level and Foundation students.

Salaries: Lecturer Grade II: £8,810 - £14,871 per annum inclusive of London Weighting. Lecturer Grade I: On a scale rising to £19,080 per annum inclusive of London Weighting. (Starting salary according to qualifications and experience).

100% of approved removal expenses may be paid to the successful candidates. Application forms and further details of the above posts from the Vice Principal (JHR) returnable within 14 days of the advertisement. (0704)

This appointment is for a period of 10 years and the salary will be on a scale £13,855-£17,760 + car.

Application forms and further details are available from the Director, The Duke of Edinburgh's Award, 5 Prince of Wales Terrace, Kensington, London W8 5PG, to whom completed application forms should be returned by 11th September 1987. Please quote Ref. No. TOS87.

Haringey

Haringey is an equal opportunity employer. We welcome you to apply for any of our vacancies. You will be considered on the basis of your qualifications and experience. We are an equal opportunity employer. We welcome you to apply for any of our vacancies. You will be considered on the basis of your qualifications and experience.

COLLEGES OF FURTHER & TERTIARY EDUCATION

continued

**LANCASHIRE
COUNTY COUNCIL**

An Equal Opportunities Employer welcoming applications from all sections of the community.

BURNLEY COLLEGE
Ormerod Bank, Burnley
Lancashire BB10 3TA

**LECTURER I - WOOD
MACHINING**

Required from 1st September 1987 or as soon as possible thereafter. A Lecturer Grade 1 in teaching Wood Machining.

For further details and application form please contact the Principal, Burnley College, Ormerod Bank, Burnley, Lancashire BB10 3TA. The post should be returned within 14 days of the advertisement.

This advertisement is an Equal Opportunity Employer. 220020

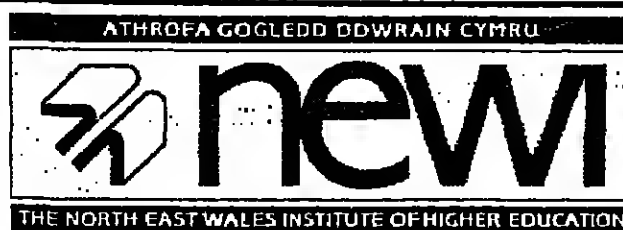
**LECTURER
PART-TIME DAY**

Lively graduates or experienced persons with interest in teaching. To instruct in one of the following topics as applied to the Hotel & Catering Industry. Accommodation, Management, Marketing, Personnel, Personal management.

Apply: 18C, P.O. Box 471,
800 Wokingham Road, London W1,
Tel: 01-734 3300/437-9270,
(17476) 220020

SHROPSHIRE

SHREWSBURY COLLEGE
OF ARTS & TECHNOLOGY
London Road, Shrewsbury
Shropshire SY2 6PP
Tel: 01743 531544



PLAS COCH, WREXHAM, CLWYD
SCHOOL OF ELECTRICITY (PLAS COCH DIVISION)

PRINCIPAL LECTURER IN ELECTRICAL AND ELECTRONIC ENGINEERING

£14,784 - £18,458 (bar) - £18,568
RE-ADVERTISEMENT
Applications are invited for this senior post within the School of Engineering. Candidates should possess high academic qualifications and have wide experience of Electrical and Electronic Systems, including the applications of V.C.C.s and microprocessors. The person appointed will head a team of lecturers in the continuing development of new and existing courses.

LECTURER GRADE II IN ELECTRICAL INSTALLATION

£6,595 - £13,656
RE-ADVERTISEMENT
Applicants should be suitably qualified and have considerable experience in the installation of electrical supplies in industrial and domestic premises including the installation of interlocking, fire detection equipment and emergency lighting. Experience in the planning of contracts and estimating is essential. Teaching experience or qualifications are desirable.

LECTURER I IN ELECTRICAL INSTALLATION (TEMPORARY FOR TWO YEARS)

Applicants should hold suitable technical qualifications and have wide experience of industrial and domestic installations. Proficiency in the practical skills associated with the installation of steel and plastic conduit, trunking, traywork, PVC SWA, PVC and MIMS cables etc. is essential. Teaching experience is desirable though not essential. Further details and application forms for the above posts are available from the Registrar, The North East Wales Institute, Plas Coch, Wrexham, Clwyd, Tel: Wrexham 290888. Closing date for receipt of applications 28th August 1987.

LECTURER I IN CHEMISTRY

£6,843 - £11,865
RE-ADVERTISEMENT
Applicants are invited to teach chemistry within the School of Natural Sciences, which undertakes a range of work ranging from GCE A level and BTEC National Certificate in Diploma courses to degree level courses in Chemistry. New degree courses are being planned for implementation in September 1988. It would be helpful if the applicants have experience of lecturing at the levels specified. Preference, however, will be given to those who have worked in the community who can make maximum use of the wide range of resources available in the School, including an extensive research potential. Further details and application forms for the above post available from the Chief Administrative Officer, The North East Wales Institute, Plas Coch, Wrexham, Clwyd, Tel: Wrexham 290888. Closing date for receipt of applications 28th August 1987.

University Appointments

CAMBRIDGE

UNIVERSITY OF CAMBRIDGE

EDUCATION

Applications are invited from suitably qualified persons for the post of Lecturer in Education. The successful candidate will be responsible for the teaching of Education in the Faculty of Education. The post is full-time and involves a significant amount of research and supervision of postgraduate students. The salary is £18,568 per annum. Applications should be sent to the Secretary, Faculty of Education, University of Cambridge, 100 Brook Road, Cambridge CB2 3RQ. Closing date: 18 September 1987.

STIRLING

UNIVERSITY OF STIRLING

GRADUATE ASSISTANT

PHYSICAL EDUCATION

Applications are invited from suitably qualified persons for the post of Graduate Assistant in Physical Education. The successful candidate will be responsible for the teaching of Physical Education in the Faculty of Physical Education. The post is full-time and involves a significant amount of research and supervision of postgraduate students. The salary is £6,595 per annum. Applications should be sent to the Secretary, Faculty of Physical Education, University of Stirling, Stirling FK9 4LA. Closing date: 20 August 1987.

Research Posts

SUSSEX

BRIGHTON POLYTECHNIC

FACULTY OF EDUCATION

RESEARCH ASSISTANT

Telesoft Interactive Video Project

For a two year programme of research into the design and production of interactive video material for use in the teaching of science. The successful applicant will be required to develop materials and to design and produce interactive video material. The post is full-time and involves a significant amount of research and supervision of postgraduate students. The salary is £6,060 per annum. Applications should be sent to the Secretary, Faculty of Education, Brighton Polytechnic, Brighton BN1 9QJ. Closing date: 20 August 1987.

Further details and application forms are available from the Personnel Department, Brighton Polytechnic, Brighton BN1 9QJ. Tel: 01273 803535. Ext. 2556.

Youth and Community Service

HERTFORDSHIRE

COUNTY COUNCIL

YOUTH & COMMUNITY WORKER

GROVEHILL, HEMEL HEMPSTEAD

The successful applicant will be responsible for a busy New Town Youth Centre and will manage a group of part-time and voluntary staff. There will also be opportunities to develop new work within an area team, for which skills to involve adults in the community in making provision for young people will be an advantage. Salary JNC 3 (4-8), currently £10,338 - £11,598 + £309 Fringe Area Payment (pay award pending).

Hertfordshire County Council operates a CETCW accredited Staff Development Policy for Youth & Community personnel. The authority has a generous relocation package for staff moving into the area.

Details and application forms, to be returned by 2 September, are available from the Youth & Community Office, Deporum College, Marlowes, Hemel Hempstead HP1 1HD, telephone (0421) 63771 extension 55. For an informal discussion on these posts please ask for Christopher Nash.

Applicants will be considered on the basis of their suitability for the post, regardless of sex, age, race, religion, marital status or disability. We particularly welcome applications from members of black or ethnic minority groups as they are under-represented on our staff at present.

AN EQUAL OPPORTUNITY EMPLOYER

NORTHAMPTONSHIRE

COUNTY COUNCIL

YOUTH SERVICE

IN CONJUNCTION WITH

YOUTH WORKERS

Applications are invited from suitably qualified persons for the post of Youth Worker. The successful candidate will be responsible for the teaching of Youth Work in the Faculty of Youth Work. The post is full-time and involves a significant amount of research and supervision of postgraduate students. The salary is £18,568 per annum. Applications should be sent to the Secretary, Faculty of Youth Work, Northamptonshire County Council, Northampton NN1 1JF. Closing date: 18 September 1987.

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UNIVERSITY OF STIRLING

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PHYSICAL EDUCATION

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Registrar:

Adult Education (Ref 0/2)

£13,257 - £15,039

This key post offers an exciting career opportunity. The postholder will be an important member of the Adult Education Management Team, responsible for managing finance, support staff and administrative systems, with a particular emphasis on generating additional income.

Communication and Inter-personal skills, administrative ability, knowledge and experience of financial systems, a sensitivity to student needs and a willingness to innovate will be required.

Details from: Director of Education and Recreation, Guildhall 2, Kingston, SURREY KT1 1EU. Tel: 01546 2221 ext 2222 (office hours) 01546 4949 (other times). Quote vacancy reference.

Closing date: 4th September

Royal Borough of

KINGSTON

upon Thames

An equal opportunities employer

Cleveland

County Council

EDUCATION DEPARTMENT

Re-advertisement

Deputy Youth and Community Worker

Applications are invited from suitably qualified candidates for the post of Full-time Deputy Youth and Community Worker at Whinney Banks Youth and Community Centre, Middlesbrough, Cleveland.

This centre was purpose built and enjoys extensive facilities. Duties will involve assisting the Senior Youth and Community Worker together with certain special responsibilities. It is envisaged that the successful applicant will take a special interest in the Youth Section of the Centre and will be able to respond to the needs of the unemployed in the Community.

Salary and Conditions of Service are in accordance with the recommendations of the Joint Negotiating Committee. The salary falls within the range of JNC2.

Previous applicants need not reapply as they will automatically be reconsidered.

Assistance with removal and relocation expenses will be provided in approved cases. Temporary housing accommodation may also be available within the County area.

Application forms are available from the County Education Officer, Education Offices, Woodlands Road, Middlesbrough, Cleveland, T21 3BN (Tel. (0462) 248165, Ext. 3006/3008), to whom completed forms should be returned by 4th September 1987.

We are an equal opportunities employer. All applicants who have the support of the Disability Resettlement Officer, will be granted an interview.

(03991)

GRECE

Experienced B.A. British nationality teacher wanted for private school in Athens. Free accommodation. Write: Mrs. Catherine Foushe, 83 Kerasiri, Komitriou, Athens, Greece. Tel: 495-11023 or 495-6080. (11023)

GRECE

English teacher wanted. Thriving school. Tripoli, Greece. 9.67 - 11.5.88. Excellent salary and furnished flat. Write: Mrs. Catherine Foushe, 83 Kerasiri, Komitriou, Athens, Greece. Tel: 495-11023 or 495-6080. (11023)

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THE TIMES EDUCATIONAL SUPPLEMENT 21.8.87

OVERSEAS POSTS

GRECE

Qualified graduate English teacher with min. 5 yrs. exp. required. s.a.s.p. Athens. (130081) 480000

Apply with CV to Interlingua, 45 Acacia St., 1067 Athens (130073) 460000

ITALY

Qualified EFL Teacher + Exp. Urgently required. Teacher of English and Italian. Send C.V. + photo to British School, Sanremo, Italy. (130081) 480000

JAMAICA

Montego Bay, Jamaica, WI. Urgently required. Teacher of computer science to 'A' Level. Two year contract. Apply Mrs. J. Townsend, Principal, Montego Bay Community College, Alice Mirre Drive, Montego Bay, Jamaica, WI. (130073) 460000

KENYA

RAEBURN HIGH SCHOOL, Nairobi, Kenya. Require teacher of 'O' and 'A' level Mathematics (including Statistics Option) for September 1987. Applicants with full C.V. and contact person number to: The Headmaster, c/o 28 Heath Road South, Locks Heath, Southampton SO3 6SJ. (114651) 460000

SAUDI ARABIA

Wanted for V.I.P. FAMILY IN SAUDI ARABIA. Two primary teachers on 12 month contract. Salary 40000. Send C.V. + photo to British School, Riyadh, Saudi Arabia. (130081) 480000

SINGAPORE

Required by established international school for January 88. Teacher of Chemistry up to 'A' level. Head of Department post. Applications from suitably qualified and experienced teachers should be addressed to: The Headmaster, International School of Singapore, Preston Road, Singapore 0410. Please include C.V., references and a photograph. (130071) 460000

SPAIN

Teacher required to teach vertically grouped class of 12/13 pupils in a small established village school for English children in South East Spain. Salary 13000. Please send application with full C.V. and references to: Mrs. J. Townsend, Principal, Montego Bay Community College, Alice Mirre Drive, Montego Bay, Jamaica, WI. (130073) 460000

SPAIN

Qualified and Experienced EFL Teacher wanted for Linwood School in Madrid. Interviews will be held in London on 10th and 11th of September 1987. Please send application with full C.V. and references to: Mrs. J. Townsend, Principal, Montego Bay Community College, Alice Mirre Drive, Montego Bay, Jamaica, WI. (130073) 460000

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CAREERS OFFICER (Employment Development)

Lincoln £5,628.790 - £10,647 p.a.

Required at Lincoln Careers Centre, Brayford House, Lucytower Street, Lincoln. Applicants should be qualified and/or experienced Careers Officers including those who have recently completed DGC courses. The successful applicant will be responsible for assisting young people to obtain employment, further education and/or training and for the development of the Youth Training Scheme, to meet the needs of young people primarily in Lincoln and the surrounding area. He/she will assist the other Careers Officers in the selection for and the follow up and counselling of individual young people during their transition from education to employment and/or training.

Applicants must hold a current full driving licence and a casual user car allowance is payable. Relocation expenses are reimbursable in appropriate cases for persons who are buying and selling a property.

Application forms and job descriptions are available from the County Personnel Office, County Offices, Newark, Lincoln, LN1 1YL. Telephone (0522) 522231 (24 hour service). Please quote ED514. Closing date 1st September 1987.

Lincolnshire County Council

POWYS COUNTY COUNCIL
EDUCATION DEPARTMENT

SENIOR CAREERS OFFICER (Special Needs)

£8,790 - £10,647 p.a.

Llandrindod Wells
(Re-advertisement)

This new post offers a challenging opportunity for the appointed person to play a key role in developing and maintaining the Careers Service's contribution towards the needs of disadvantaged young people. It would be expected that candidates should hold the Diploma in Careers Guidance and offer relevant experience. The person appointed will be encouraged to attend relevant appropriate in-service and out of county training courses. For an informal discussion contact Mr. John H. Morris, the Principal Careers Officer, Telephone No. 0597 2695. Further particulars and application forms are available from the Chief Executive and County Treasurer, Personnel Section, Powys County Hall, Llandrindod Wells, LD1 5LG to whom completed forms should be returned in envelopes marked "Application for Appointment" by Tuesday, 15th September, 1987. POWYS COUNTY COUNCIL IS AN EQUAL OPPORTUNITIES EMPLOYER

WARWICKSHIRE COUNTY COUNCIL
EDUCATION DEPARTMENT

Education Personnel Officer (Teaching Staff)

Salary £0.11, spinal column points 43-46, currently £16,368 - £17,574

Applications are invited for the above post, which is responsible to the Senior Education Officer (General Services), to provide support and professional advice to senior management regarding policies, practices and initiatives affecting teaching and lecturing staff in schools and colleges. Responsibilities will include advising on the interpretation and implementation of local and national conditions of service, employment legislation and salary agreements, and providing support during formal negotiations and consultations with the recognised professional teachers' associations.

Applicants must have substantial local government experience at senior level. A knowledge of teachers' pay and conditions of service would also be most advantageous, although candidates with proven ability to acquire such knowledge quickly would be considered. Membership of the Institute of Personnel Management is desirable.

Application form and further particulars are available from the County Education Office, 22 Northgate Street, Warwick, CV34 4BR. Please enclose S.A.E. 8" x 6" and clearly state ref. BPPAWPEO. Closing date 11th September 1987.

WARWICKSHIRE IS AN EQUAL OPPORTUNITIES EMPLOYER

Northumberland Northumberland Education Department

ASSISTANT EDUCATION OFFICER (Support Services)

PO 2/3 £13152 - £15567

(1:2.88 £13449 - £15921)

To be responsible for the day-to-day liaison with the County Treasurer's Department, and budgetary co-ordination and preparation. There will also be opportunity to be involved in development and administrative support services within the Department.

You should be professionally qualified and preferably have some local government experience.

Application forms and further details obtainable by forwarding a s.a.e. to the Director of Education, County Hall, Morpeth, NE61 2EF

Closing date 4th September 1987

WEST GERMANY

An der Universität Düsseldorf
Postfach 101 1987 die Stelle
als Auswärtige Lehrkraft für
Angewandte Informatik für die Zeit
von 4 Jahren zu besetzen.
Voraussetzungen: Vermittlung
von englischen Sprachkenntnissen
auf akademischem Niveau.
Gewünschte Qualifikation:
Technische Informatik als 2. und 3. Lan-
guage Diplom, gute Aus-
sprachkenntnisse.
Nachkriterien: 28 Jahre, bis
15.09.1987 50. Anstellung
in der Universität Düsseldorf,
4000 Paderborn, 40000
(301018) 400000

Administration Local Education Authority

STOCKPORT
SPECIALIST CAREERS
OFFICER (TEMPORARY)
£8,790 - £10,647 p.a.
Covering the area of
Penny House, Edward
Street, Stockport.
This is a one year
appointment/secondment until
31st August 1988.
Required to examine the
provision of work experience
placements for 14 to 16 year
olds in Stockport.
Application forms and fur-
ther particulars obtainable from
the Director of Education
(081-480 2944) ext. 350.
Town Hall, Stockport, SK1
3XE.
Closing date: 04.09.87.
Stockport is an Equal
Opportunities Employer.
(301118) 400000

Miscellaneous

A SALES CAREER with Sun
Life of Canada, offering an
interesting and rewarding
future, combining a secure
and real opportunity. Full
training, competitive salaries
and excellent income.
Suitable applicants, aged
20 and over, can be
employed in the office or
on the road. Telephone
Eileen Moriarty on Sealing-
cote 841414 or write to her at Sun Life of
Canada, Sealing, View,
Sealing, Somerset, TA25 6JH.
RG1 802, 1389781 600000

RETIRED HEAD TEACHER
required for two or three
days a week for language
schools for a children's book
publishers. Write to: Mrs
John's Lane, EC1M 4BX
020311 000000

YOUR CV written by experi-
enced professional. Higher
standards to enhance your
prospects. Landmark,
Finsbury, London EC1P 3EP.
Tel: 011 701 4500
(109141) 000000

Outdoor Education

LAKE LAND ACTIVITY

A rush of bookings has in-
creased staffing requirements
at our Adventure Centre in
the Lake District.

We now need up to ten
more instructors to cover we-
ter, sports, climbing, shoot-
ing, archery, etc., between
September 18th to November
15th. Minimum appointment 8
weeks. £25 pw + full board
and accommodation.
If you have sound experi-
ence and can interest groups
of youngsters in your self-
less close phone HP Holl-
days Ltd on 01-205 3381 for
more details. (30074) 600000

URGENTLY REQUIRED in
N.E. England for 1st
September, 3 Outdoor In-
structors for 3 Outdoor In-
struction Courses. Must be
over 25 with clean driving
licence. Ring code 0822
28302. (30111) 600000

VACANCY EXISTS FOR TUTOR/INSTRUCTOR

Starting mid-September. Ap-
plicants should be 24 years or
over with experience in out-
door education and a genuine
interest in Development
Training.
For further details contact:
Caretaker, Houghton, 1st
National Centre, Farnham,
Surrey, GU14 7JH. Tel: 0494
891 903. (30083) 000000

Frome Family Centre, Somerset

PROJECT LEADER

We are looking for a creative and dynamic
person with appropriate qualifications and
experience to lead the work of this family centre
to be started in Frome by NCF as part of a
partnership between Local Authority, Statutory,
and other agencies in the area.
The centre will primarily offer a flexible resource
to meet the needs of the local community,
through the promotion and development of
facilities and activities for pre school and other
children, young people, and families.
You should have skills and experience of
working with groups and individuals to develop
and activate resources, working closely with
local residents, community leaders, workers
etc. in order to promote and enhance the
quality of family and community life in the area.

Salary S.W. level 2
NCF is a Christian based organisation.
For application forms and job description
please contact Julie Cranfield at
Hobnood, Church Road, Westbury on
Troy, Wiltshire, BA39 5JY. Tel (0370)
508886. For further information please
contact Bert Lee at the above address.
Closing date 4th September 1987.



A National Charity, with Headquarters in the
Home Counties, and working in the field of lan-
guage and literacy based Special Educational
Needs, requires a

FULL TIME EXECUTIVE DIRECTOR

to manage and co-ordinate activities nationally.
Candidates should have a good knowledge of the
workings of central and local government, par-
ticularly in education; a proven track record of
management experience and leadership; an
understanding of financial management and the
ability to motivate people and to contribute im-
aginatively to the development of new ideas and
policy. Ideally, candidates should also have an
appreciation and understanding of Specific
Learning Difficulties.

Write to Box No. TES 00906, Priory House, St
John's Lane, EC1M 4BX for application form
(SAE)



GUERNSEY CHANNEL ISLANDS STATES BOARD OF HEALTH HEALTH PROMOTION OFFICER

Maximum salary in excess of £14,000 p.a.

The Board of Health is seeking an experienced Health
Promotion Officer accustomed to working at senior
level to set up and run a new Health Promotion
Department. The appointment will be made on a con-
tract basis for three years and it is envisaged that the
successful applicant will train local staff to run the
department for the future.

Further details about the pay and Conditions of Ser-
vice may be obtained from the Staffing Officer, Board
of Health, la Vauglador, St Martin's, Guernsey, Tel:
0481-25241, extension 4271.

The closing date for applications will be 11 Sep-
tember 1987.

EDUCATION

HALF TIME EDUCATIONAL PSYCHOLOGIST
SALARY: £5,389.60 - £9,088.60

HOURS: 18½ hours per week
LOCATION: County Hall, Bedford

Applications are invited from fully qualified candi-
dates for a post to be based in Bedford serving
schools in the town and surrounding area.
Essential User Car Allowance. Car Loan Scheme.
Approved Removal Expenses paid.

HOW TO APPLY: Application form and further
details from D F J BROWNING CBE, MA, Chief Edu-
cation Officer, County Hall, Bedford MK42 8AP or
Tel: Bedford 63222 Ext 2158

CLOSING DATE: Friday 4th September 1987

The Council is an equal opportunities employer, and
welcomes applications from members of ethnic
minority groups, disabled persons and all other sec-
tions of the community.

Bedfordshire
A Nuclear Free Zone

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The Penguin Group, leading international
publishers, currently offer a unique
opportunity to join Puffin to manage the
huge and important Puffin School Book
Club. The successful candidate must have
proven children's book knowledge and
administrative skills, and will be in charge of
editing and preparing leaflets for three clubs
six times a year; supervising the design and
printing of the leaflets; editing and preparing
two magazines three times a year; planning
and executing promotions for the clubs within
a prepared budget.

Experience in education and/or bookselling
would be an advantage as would relevant
copywriting, mail order or promotion work.

In return, we offer a competitive salary plus
all the benefits you would expect from a
large organisation.

Please write giving full details of qualifications,
previous experience and present salary to:

Gladya Jones,
Personnel Officer,
The Penguin Group,
27 Wrights Lane,
London W8 5TZ.

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English as a Foreign Language

EAST SUSSEX

PERMANENT TEACHER
English School is looking for a
qualified teacher with experi-
ence in syllabus development
to join a small team in Hest-
ing. Some temporary/part-
time posts may also be avail-
able. Full C.V. to The Principal,
English School of English,
The Priory, Heston, Middlesex,
Tel: 0181 701 4500.

GRECE

TEACHERS of English, quali-
fied, wanted for language
school in an Athens suburb.
Write with cv to: P.O. Box
63182, P.O. Box, Athens,
Greece. 111000.

ITALY

RSA Prep. Mfr. Teacher re-
quired from October for small
school in N. Italy.
Send full C.V. for details.
English Study, Corso Pave-
se 43/8, 20151 Alba (CN) Italy
(30008)

LONDON W2

R.S.A. Certificate in T.E.P.L.
Full-time courses throughout
the year. Part-time courses
Sept. to Dec. 1987 or Jan. to
May 1988. Fee £400 inclusive
of R.S.A. registration fee.
Information and application
forms from: Merbis, Arch
Teacher Training, 100, St
James's Place, London W2 1JH.
Tel: 0203 171108/331 700000

QUALIFIED AND EX- PERIENCED TEACHERS

for supply, short
term, or long term, in
primary and secondary
schools. CV in first instance
sent to: C.A. Director,
Academy International,
Versailles Gardens, London W2
3JA. All enquiries to:
Tel: 0203 25251 700000

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fresh approach to promoting healthy active lifestyles,
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8th September 1987
Queen's University,
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15th September 1987
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Twickenham

Cost: £15 Includes Information pack, and lunch.

Details from Len Almond,
Loughborough University of Technology,
Leicestershire LE11 3TU. Tel: 0509 223259. (02916)

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school in an Athens suburb.
Write with cv to: P.O. Box
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Academy International,
Versailles Gardens, London W2
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Tel: 0203 25251 700000

LONDON W1

Part-time EFL teachers at
General English and Business
English required to teach 3.30
p.m. to 5.30 p.m. Monday to
Friday from 14 September un-
til Christmas or June. £5.20 an
hour. RSA Prep. and un-
der experience. P.O. Box 10000
Snodgrass, C.V. 10000

LINGUARAMA

THINKING OF TEACHING ENGLISH ABROAD?

Linguarama offers you work
experience abroad in the
Teaching English as a Foreign
Language (TEFL) field. For those
thinking of entering the pro-
fession or those wanting an
introduction to T.E.F.L.,
Courses run throughout the
year in London, Birmingham,
Manchester, Winchester and
Cardiff. Career opportunities
often arise in Linguarama
after 40 school weeks.

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QUALIFIED GRADUATE
TEACHER available from 1st
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try, Biology to all examina-
tion levels including A level.
Hudson 809, Dover Rd,
Hyde, Cheshire. Tel: 01-308
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TUTORS throughout the UK,
all subjects, are still invited
to register with the
Oxford Agency, Employment
Agency SE 1 8481 F.A.S.
please, for details, Edwin
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Lane, Farnham, Dorset OX7
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Escapes from Teaching!

Join The Escape Com-
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mited, 38 Mineloy Street,
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Written quotations on
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LEARN TO TEACH ENGLISH (EFL)

A Practical and thorough one
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Courses are held throughout
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Phone or write to: Terry
Edwards, Pilgrims Teachers'
Courses, 4 Vernon Place, Can-
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Tel: (0837) 455488. 780000
(00749)

QUALIFIED SINGLE

School-
master, 2 London. English
subjects O level. 30 years'
experience. Needs suitable
teaching post. Write
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